

ALL TITLES MUST BE CAREFULLY EDITED BEFORE SHOOTING.

© CIL 17770

TABLE TOP RANCH

THE USUAL MAIN TITLES FADE IN AND OUT . . . AFTER LAST
MAIN TITLE FADES OUT BRING IN SLOW FADE OF PICTURESQUE
SHOT OF SHEEP AND HOLD FOR TEN FEET CLEAR THE FADE OUT TO

TITLE . . . THE SHEEP, RANGING ON THE HIGH, ISOLATED MESA
KNOWN AS THE TABLE TOP RANCH, HAD OFTEN BEEN THE
SUBJECT FOR DISCUSSION AMONG THE CATTLEMEN BUT
ON ACCOUNT OF THE INACCESSIBILITY OF THE MESA
THERE WAS NO DANGER OF THE SHEEP GETTING DOWN
ONTO THE CATTLE RANGE. THEREFORE, AND BECAUSE
OF THE HIGH POSITION IN WHICH THE LATE OWNER OF THE
TABLE TOP WAS HELD BEFORE HIS DEATH, THEY WERE NOT
MOLESTED.

FADE OUT . . .

FADE IN TITLE . . ."FULTON POWELL, OWNER OF THE LAND
ADJOINING THE TABLE TOP RANCH, HAD TWO GREAT DESIRES.
ONE WAS TO OWN THE MESA AND THE OTHER - - -
THE OWNER WAS SO FOND OF SHEEP THAT FOR A WHILE SHE WAS
AWARE OF THE DANGER OF SHEEP ON THE RANGE, BUT SHE
WAS UNABLE TO END WITH HER WISHES OR DECIDE HER
WIFE OF "FULTON POWELL."

FADE OUT .

FADE IN TITLE . . .

HER REFUSAL HAD ONLY SPURRED POWELL TO AN EFFORT
TO FORCE HER TO HIS TERMS. THIS HE PLANNED TO DO
THROUGH THE TIME-HONORED RULE OF THE RANGE WHICH
FORBIDS THE BRINGING OF SHEEP INTO THE CATTLE
COUNTRY.

FADE OUT . . .

FADE IN

Scene 1 . . . Interior back room of saloon - - Rather a large room fitted up as an office - - Decorated with Navajo blankets - - Antlers - - Old weapons ETC ETC.

The room is in disorder - - The atmosphere smoky - one large, plain hanging lamp and one wall lamp which are the only lights in the room shed their light in streaks thru smoke.

There are ten men in the room - - Some seated, some standing and some squated on their heels - - These are the representative cattle men of the district, and are in session for the purpose of determining what shall be done with a certain herd of sheep.

Among the ten men are John Austin, Neal and "Pulque" Powell. - - John Austin is the usual well dressed cow-boy and Powell is dressed rather rough.

As scene slowly fades in everybody is quiet - - One man is talking but talking quietly - - This man talks until atmosphere is gotten over.

Scene 2 . . . Semi Close up of Neal as he raises to speak.

TITLE . . . JOHN AUSTIN
TO ALL WHO KNEW HIM THE NAME STOOD FOR
A SQUARE DEAL, AND THE MAN STOOD BACK
OF THE NAME.
.....NEAL HART

Scene 3. Close up of Neal as he speaks

TITLE . . . "I readily agree that it is necessary to protect our cattle ranges from an invasion of sheep."

Scene 4. Close up of Neal as he stops and looks at Powell.

Scene 5. Close up of Powell as he watches Neal

Scene 6. Close up of Neal as he continues his

TITLE . . . "But as it has not been clearly brought out that the sheep of the Table Top Ranch are a menace to us I would suggest that Mr. Powell, who I understand is responsible (CONTINUED)

Continuation of Scene 6.

for calling this meeting, be more explicit in his charges.

Scene 7. Close up of Neal as he finishes Title . .

Scene 8. Long shot of room as everybody turns from Neal to Powell .

TITLE . . "PULQUE" POWELL

Scene 9. Semi close up of Powell as he raises . . . He seems to feel that he is losing ground so he becomes nasty and very aggressively speaks. . .

TITLE . . "These here animals on the Table Top are sheep - I mean

Scene 10. Close up of two old characters in room . . they looked each other and nod their heads.

Scene 11. Close up of Powell . . Continues

TITLE . . . "And up to now sheep was all the excuse we needed.
--- I demand that the association stand back of their rule against sheep and do as we have always done --- Run 'em out.

Scene 12. Long shot of room . . Some seem inclined to agree with Powell and Neal again moves into position to speak . .

Scene 13. Close up of Neal . . Looks at Powell for a moment as if he were reading his purpose then calmly turns to others and speaks .

TITLE . . "Some time ago we gave special permission to the Table Top Ranch to run sheep on their high Mesa because it was clearly shown that we they were not a menace to our ranges and I can see no reason now to recall that permission to satisfy a personal grudge."
Neal finishes title and turns in defiance to Powell.

Scene 14. Close up of Powell . . He glares at Neal in anger.
then turns to others with a sneer and says

TITLE . . "No use arguein' with him - - - The owner of the
sheep is a pretty girl".

Scene 14A Close up of Neal. He watches Powell closely.

Scene 14B Close up of Powell - - He thinks that he is getting
away with something and continues - -

TITLE . . " - - - - and her ranch is right next to his - --
Maybe he is the night herder on this sheep outfit.

Scene 15. Semi long shot taking in Neal and Powell... Neal makes quick step forward and at the same time drives a right swing to Powell's chin.... Powell drops to floor.

Neal warns everybody back and covers Powell with his gun as Powell turns over and starts to draw.

Scene 16. Close up of Neal. . . . Gun in his hand - He lowers gun hand out of picture ~~HHH~~ Neal is a changed man now. From a calm, cool gentleman he has changed to almost a Savage. . . He says

TITLE . . ." Shed your gun, Powell, you are going to eat your insult".

Scene 17. Close up of Neal. . . After Title He repeats, savagely "Shed your gun, damn you, shed your gun".

Scene 18. Close up of Powell. . He is half sitting against the wall ~~HHH~~ looking up at Neal - He carefully reaches his gun and slides it out on the floor.

Scene 19. Semi long shot . . Crowd standing perfectly still - They have already cleared the space between Powell and Neal with a little to spare - - Neal takes quick step toward Powell and kicks ~~HHHHHH~~ gun out of reach. then takes step back - - Powell is a little slow in starting to rise - - Neal tells him to get to his feet.

Scene 20. Close up of Neal again telling him to get up and fight.

Scene 21. Semi close up of Powell . . He has partly doubled himself up until one foot is resting against the wall He is watching Neal like a cat.

Scene 22. Longer shot as Powell launches himself from his braced position, straight for Neal's middle . . Neal side steps just enough to clear and hooks his arm under Powell's chin as he passes and throws him back. He swings Powell around into position - Powell swings one wild punch and Neal lands him back into same position from which he jumped. . . . Other men close in on the two men and stop the fight . . .

Scene 23. Semi close up of Neal and two or three men - - these men are trying to persuade Neal to let Powell - He has had enough . . . Neal has had his satisfaction now and is only watching Powell to see that he don't make any a break for him.

Scene 24. Longer shot as Powell gets to his feet . . . Powell making great show of being cool . . . He arranges his clothing a bit as if this was an every day thing with him. As calmly as possible he says

TITLE . ." Some day - - - I'll meet you - - - with my gun on.

Neal looks at him a second then looks away till his eyes rest on the floor where the gun lays . . He looks back at Powell and steps back and reaches for the gun - without taking his eyes from Powell's face. He gets gun - straightens up and tosses gun to Powell. His own gun is laying in the scene but he does not pick it up. . . Neal stands looking at Powell . . . Some of the old timers hands move back toward their guns. . .

Scene 25.vClose up of Neal Looking at Powell . . Almost invit- him to shoot but at the same time daring him to..

Scene 26. Close up of Powell . . Gun loose in his hand . . This last move of Neal's has been too much for him . . He does not know what to do . .

Scene 27. Close up of Neal . . . Studies Powell for moment then speaks . .

TITLE . ."Shoot, Powell - - - Or declare yourself a quitter".

Scene 28. Close up of Powell . . He looks at Neal then at gun. His hand tightens on gun - he raises it slightly then after some more hesitation he quickly replaces gun in holster and turns for door leading into saloon....

Scene 29. Long shot of room. . . . Powell goes out door . .

Scene 30

Interior Saloon adjoining room in which meeting takes place. . . . Powell comes from door of meeting room. He goes a couple of steps from door and stops. . . He half turns - Hesitates and goes on out of scene.

30A

Scene 31

Interior Meeting room . . . Neal and others as we left them . . . Neal holds position a moment then steps to door through which Powell disappeared and closes it . . no one else in the room moves until Neal has closed the door . . and turned from it . . Then a great relief seems to come over them and they relax . . one or two look at each other and grin - one comes to Neal and puts his hand on his shoulder and speaks to him softly - Another grabs his hand and almost boisterously congratulates him . .

Scene 32

Interior saloon.. . Powell at extreme end of bar picks up bottle and glass which bartender has passed out - turns as he starts pouring his drink - - His eyes search the room - They come to rest on

Scene 33

Interior Saloon! (IRIS) Three men at card table in corner dealing pitch . . One of them looks up sees.

Scene 34

(IRIS)
Interior Saloon . . . Powell at bar pouring drink nods his head slightly toward exterior . . .

Scene 35

Same as 33. Man gets signal and speaks softly to other men at table . . They both look toward Powell and first man pushes cards to centre of table starts to rise . .

Scene 36

Interior saloon . . . Powell finishing drink - He exits.

Scene 37. Interior Meeting Room. . . Semi long shot of room. . . Men have joined into groups . . . Neal alone comes toward foreground and seats himself - He is calm and quiet now as he was in begining . . . Other men in room are watching him . . . After he is seated one of them leaves the group, as if he were a spokesman for the crowd . . . He comes to Neal in the foreground - - He plants himself opposite Neal and with great dignity says

TITLE . . ."Speaking for the Agua Fria Cattlemen's Association,
MR. AUSTIN. Mr. Austin, there is a strict rule against fighting
in our meetings and you have broken it"

Scene 38. Close up of Neal - - He looks up at the speaker -
Seriously. . .

Scene 39. Same as 37. Man who spoke title holds his dignity
for a moment then continues his speech..

TITLE . . And speakin' for the members of the Association,
John, we are danged glad you done it "

Scene 40. Same as 39. Man who spoke last title looks at Neal
a second then holds out his hand . . . Neal looks
up at him and smiles then rises and takes hand
and says "Thank You" - Others come down near him
and start giving their version of the fight.

Scene 41. NIGHT EXTERIOR (BLUE) A black wall with one window
showing from which light comes onto two figures
near wall - - Powell and Man he called from table.
Powell is talking - -

TITLE . . "It's up to you to get him tonight while I stay in
sight for my alibi"

Man nods that he understands and Powell with him exits
supposedly toward saloon.

Scene 42. Interior Meeting room. . Men as before with Neal.
Two of them talking something over on the side -
One of them turns to Neal and says

TITLE . . "What do you say we set in a little game of Pedro
'fore we go home?"

Scene 43. Close up of Neal. . He is on to the old boy and
breaks into a friendly smile and says

TITLE . . "I believe you fellows are trying to keep me out of
trouble - - - Sure I'll sit in with you"

Scene 44. Interior Meeting room . . All agree to game and
go through door leading into saloon.

Scene 45. Interior saloon. . Neal and Men come from meeting
room . . . Some of them say good night and Neal
with three others go to table in corner formed
by wall of saloon and partition of back room . .
Neal seats himself so that he is facing the saloon
with his back against the partition.

Scene 46. Closer shot of table as men settle themselves and one
of them starts to shuffle cards.

Scene 47. Interior Saloon . . At bar . . Powell with man
he met outside . . . He sees Neal at table . .
whispers something to man .

Scene 48. Interior Saloon . . At table . . Man dealing first
hand . . . Neal picks up cards and leans back against
wall . .

Scene 49. Close up of Neal as he shuffles cards to look at them.

Scene 50. At bar . . . Powell looking at Neal calls man's attention to the way Neal is sitting.

Scene 51. Close up of Neal (IRIS) He looks at cards and makes a smiling remark to his partner. . .

Scene 52. At bar . . . Powell and man Powell is giving him orders. whispering . . . says.

TITLE. . . " H H - - - fourth board from the wall - - - - careful you don't get too high - - - - "

As Powell finishes man slides away from him toward the exterior door . . .

Scene 53. Card game . . . Man discarding . . . laughing . . . dealer dealing last cards . . . Neal leans away from wall to table . . . Plays Ace and all play on his card . . .

Scene 54. Exterior Window (Night - Blue) same window used before . . . Man from Interior comes to window opens it and ~~MONKEY~~ crawls in. . .

Scene 55. Interior . . . Card game last card played and new deal starts with considerable jocking and laughing . . .

Scene 56. Interior meeting room . . . Man has come in and is counting boards . . . Locates fourth board . .

Scene 57. Interior Saloon . . Card game . . New deal is completed and Neal takes his hand as before and tilts his chair back against the wall as he looks.

Scene 58. Interior meeting room . . . Man peeks through crack and places gun against wall . .

Scene 59. Interior Saloon . . Close up of Neal as he smilingly looks at his cards and makes his bid. . .

Scene 60. Interior meeting room . . Man listening . . moves gun slightly . .

Scene 61. Interior Saloon . . Close up of Neal as he discards and picks up his new cards . . He leans away from the wall to pick up cards but comes back against it again . . .

Scene 62. Interior meeting room . . . Close up of man at wall He takes gun in both hands - It is pressed against middle of fourth board . . .

Scene 63. Close up of gun as thumb draws hammer back slowly.

Scene 64. Close up of Neal as he studies his hand . . he is smiling . . Suddenly the smile leaves and he looks straight out in front of him - He has heard the click of the gun and is trying to guess where it is coming from . .

Scene 65. Close up of man at wall . . . his thumb slides away from hammer and he ducks his head slightly and fires . .

Scene 66. Interior Saloon . . Close up of Neal . . He suddenly turns his head as charge blows thru wall . . He jumps from his chair, draws and fires into wall. . .

Scene 67. Interior saloon . . Longer shot of card table as all men rise and rush for other room . . Neal in lead.

Scene 68. Interior meeting room . . Man dives out window as Neal and others come in from saloon. . . They make rush for window but man clears out before they get shot at him.

Scene 69. Interior Saloon at bar . . Powell watching proceedings in disgust . .

Scene 70. Interior Meeting Room: : . Neal and men leave in a hurry for the saloon . .

Scene 71. Interior Saloon . . Neal and men come from back room and start toward exterior door . .

Scene 72. Close up of Neal as he stops near Powell . . He looks straight at him . .

Scene 73. Close up of Powell . . Loses control of himself for moment . . then collects himself and returns Neal's gaze . .

Scene 74. Long shot of Saloon interior . . . Neal and Powell facing each other . . everybody else either standing still or edgeing out of way . . .

Scene 75. Interior Saloon . . Closer shot of Neal and Powell.
Neal continues to look square into Powell's eyes . .
Powell returns his gaze for a moment then gets a
little nervous . . . finally says

TITLE . . "You don't think I fired that shot, do you?"

Scene 76. Close up of Neal . . Studies him then says

TITLE . . "I know you didn't fire it but I think you had
something to do with it because it ~~REMEMBERED~~
was fired at my back"

Scene 77. Taking in Neal and Powell . . This shot is taken from
Powell's back with Neal facing the camera - 3/4
They stand still, facing each other for a while then
Powell's hand moves slowly into position for draw . .
Neal does not move until Powell makes grab for his gun
Neal's gun is out covering Powell before he gets
his gun free . . Then this position is held for few
seconds when Neal speaks . .

TITLE . . "Right between your eyes, Powell, if you move that
gun"

Powell holds to handle of gun for a moment then lets it
slide back into holster and slowly raises hands
part way up . . .

77A

Scene 78. Close up of Neal . . . Speaks

TITLE . . "Now I know you did it - - - Clear out"

Scene 79 Same as 77. Powell turns his head slowly - looks
the crowd over then looks back at Neal and starts out
toward the Exterior door . . .

Scene 80 Long shot of the Interior of Saloon .. Powell leaves
position of 79 and goes out the door . . All hold
it for a few seconds then slowly relax as Neal replaces
his gun and starts back toward the card table speaking
to men who were playing with him as he goes . .

Scene 81 Closer shot at card table as Neal seats himself
as he was before shot and others slowly take seats
as they were . . .

Scene 82 Closer shot at card table taking in just the four
men at table as Neal gathers up scattered cards
and says . .

TITLE . . "Guess we will have to have a new deal - - - I dropped
my hand"

Neal shuffles cards and as he starts to deal

FADE OUT

FADE IN TITLE. . . .

ALTHO SEEMING AT PEACE WITH THE WORLD,
JOHN AUSTIN CARRIED IN HIS HEART A GNAWING
HUNGER FOR VENGEANCE.

FADE OUT. . . .

Scene X1. Exterior picturesque shot . . . Neal standing
beside his horse in deep thought . . .

Scene X2. Close up of Neal as he takes from his pocket an
empty shell(30-30) and examines it closely then
slowly looks away.

IRIS OUT AND OVERLAP TO
FADE IN.

ANOTHER PICTURESQUE SHOT . . . Neal rides to foreground
slowly and stops . . . Looks around uninterestedly

THIS TITLE SPLITS CLOSE UP X2

EACH QUIET MOMENT BROUGHT TO HIM THE BURNING
OF HIS BROTHER AND A DAY SOME THREE YEARS AGO - - -

Scene X3. Close up of Neal as he looks around. . . He sees

Scene X4. Long shot of Neals brother lying face down on bank
with his horse standing near him(IRIS)

Scene X5. Close up of Neal as he studies this for a
moment then

Scene X6. Longer shot of Neal as he rides swiftly out
towards his brother

Scene X7. Semi close up of Neal rides in to where brother lays on ground . . . He dismounts and

7A

Scene X8. Close up of Neal and Brother as Neal drops to his knee at his side and turns him over . . . Half picking him up in his arms . . . Brother is just barely conscious and as Neal excitedly questions him he tries to speak then waves one hand in a direction of far bank . .

Scene X9. Close up of Neal as he looks off toward bank . .

Scene X10. Long shot of bank (IN IRIS) - pan along bank as if Neal was searching for something . .

Scene X11. Close up of Neal as he turns to speak to his brother. He realises that while he has looked away his brother has died . . . Neal brings one of his hands into picture . . . then slowly lowers him to ground. Neal starts to rise . .

Scene X12. Longer shot to bring Neal to his feet (bus. with horse if possible . . .) Neal looking down at brother then turns again to bank . . then to horse says . .

12A

TITLE . .

"He tried to tell me something about that bank"

Neal looks again at brother then mounts and rides out toward bank . .

Scene X13. Long shot of bank with Neal riding to it.

Scene X!4. Reverse shot X!3 and show Neal riding toward bank

Scene X!5. Cleft in bank which might have been used as an ambush . . . Neal rides into it and stops looking for sign . . . He dismounts and indicates that he sees . . .

Scene X!6. Close up of Neal as he closely examines marks left by man crouched behind rock . . . These signs all blurred and indistinct . . . Suddenly Neal sees

Scene X!7. (IRIS SHOT) 30-30 cartridge

Scene X!8. Close up of Neal as he picks up cartridge . . . Blows the dust from it and examines it closely. He is about to look further when something about the cartridge attracts his attention and he looks more closely at the butt of the cartridge . . .

18A
Scene X!9. Big closeup of the base of 30-30 cartridge . . . This must be big enough to show the irregular mark of the firing pin . . .

Scene X!0. Close up of Neal as he examines base of cartridge. Says least to himself

TITLE . . . "Broken firing-pin"

Close up continues as he looks at shell.

Scene X!1. Another close up of shell showing base . . .

Scene X!2. 27X
Semi close up of Neal taking in his horse . . . He turns to horse and says

TITLE . . . "Somebody in this country shoots a 30-30 with a broken firing-pin and I'm going to find him."

Scene X22 continues and as Neal looks for more evidence
FADE OUT AND OVERLAP TO
IRIS IN

Close up of Neal as in X2. He stands in deep thought
looking at cartridge then replaces it in his pocket
and turns to his horse . . .

Scene X23. Semi close as Neal turns to horse and mounts . . .
he slowly rides out as

FADE OUT . . .

X sequence up to and including Scene X23 -

NAME OR BUSINESS	ADDRESS
Mr.	Mrs.
One Line	
Right Name	
Right Address	
Please show your name and address clearly. If you do not know your right name and address, give us the name and address of your employer or the place where you live.	
WHEN TO TRANSMITTED PULL-HAVE REBILLED	

WESTERN UNION TELEGRAM

HINCHMAN, CARLTON, PRESIDENT

GEORGE W. E. ATRON, FIRST VICE-PRESIDENT

Form 1001

NAME	ADDRESS
Mr.	Mrs.
One Line	
Right Name	
Right Address	

Send the following message, subject to the terms
on back hereof, which are hereby agreed to:

PAGE IN TITLE

LIKE THE "HOLE IN THE WALL" OF WYOMING, THE
HIGH MESA KNOWN AS THE TABLE TOP RANCH HAD
ONLY ONE MEANS OF ENTRANCE THAT WAS GENERALLY
KNOWN.

PAGE ONE

FADE IN TITLE

[REDACTED]

FADE OUT.

Scene 83. FADE IN Exterior - long shot of hill or top of rise . . . Neal rides his horse to top and stops.
OVERLAP THIS TO
Close up of Neal as he looks off to his Right.

Scene 84. Long shot of Sheep . . .
SHOW SMALL RANCH HOUSE OR GIRL IN THESE SHOTS
IF POSSIBLE.

Scene 85. Close up of Neal as he is looking at sheep . . . He turns and looks off to his left . . .

Scene 86. Long shot of cattle . . .

Scene 87. Close up of Neal as he looks at cattle then turns his horse toward sheep and rides out . . .

87A Sheep herder watches Neal pass -

Scene 88. Long shot of herd of sheep . . . Neal rides thru foreground and toward herd of sheep . . .

TITLE . . .

"SIM" BOWERS - OWNER OF THE BOWERS SHEEP RANCH.

~~EXTERIOR
SCENE 89~~

~~Exterior Bowers Homestead . . . Sim in Foreground
turns and looks off . . .~~

March 25

Scene 90. Long shot in I R I S . . . Sheep in middle distance
and Neal coming thru herd towards house.

~~SCENE 91~~

~~Same as 89. . . . Sim is frightened and turns to door
of house . . .~~

March 25-

Scene 92. Sheep in foreground with Neal riding thru them . . .
As he reaches foreground he touches hat and
cheerfully calls "Good Morning"

~~SCENE 93~~

~~At house . . . Girl turns from door with shot gun and
badly frightened calls to him to stay away . . .~~

March 25-

~~SCENE 94~~

~~Neal coming thru sheep . . . Stops horse and smile
changes to expression of surprise . . .~~

~~SCENE 95~~

~~Girl at house . . . Again tells Neal to go away . . .~~

March 25

~~SCENE 96~~

~~Neal among sheep . . . He dismounts and starts for
house afoot . . .~~

Neal 25 -

~~Scene 97.~~ Exterior house . . Girl still standing with gun
Neal comes slowly to her and gently takes hold of gun
-- sets it down and says

Neal
~~97.7. Neal + girl at door.~~

TITLE . . "What's the matter, Miss ~~ZENIX~~ Bowers, what has gone wrong?"

Girl embarrassed says

Neal
~~97.8~~
TITLE . . "I'm sorry I did that -- I might have known that you would not harm me"

Neal thinks her that he does not know what she means and she takes a crumpled piece of paper from her waist and hands it to him as she says starts to tell him what is wrong

~~FADE OUT AND OVERLAP TO~~

Same set if possible. . The notice which girl has handed to Neal is pinned on the door . . The door opens and Girl comes out . . She closes door and then sees notice . . She reads notice and becomes frightened

~~FADE OUT AND OVERLAP TO~~

Same set with characters as they were in first of scene . . . Girl finishes story and Neal starts to read notice . . .

Neal 25

~~Scene 98.~~ Close up of Neal as he reads notice . .

~~INSERT NOTICE crudely printed with pencil~~

~~GET ON THE MOVE BY TEN THIS MORNING OR WE WILL BE HERE TO MOVE YOU . . .
CATTLEMEN.~~

Neal finishes reading notice and crumples it as he thinks it over then says

TITLE . . "The cattlemen didn't post this notice -- but I know who did"

As he finishes title he looks at watch

~~→ INSERT WATCH 9 - 50~~

98-A

~~Continuation of Scene 92.~~

~~After instant of watch Neal speaks~~

~~TITLE. . . " - - and I'll be here to meet him"~~

Neal's

~~Scene 99. Neal and girl in front of house . . . Girl asks him if he means that he is going to stay and help her and Neal assures her that he is . . . Girl very grateful and Neal starts looking place over . . . He spots most likely place of approach and with word of assurance to girl he goes to horse . . . *girl calls him*~~

March 75 ~~99A Sheep herder leans girl goes toward house~~

~~Scene 100. Neal comes to his horse and takes down rope . . . Takes rifle out of back saddle boot and with another word to girl he goes out . . .~~

~~100 A NEAL MOUNTED - GIRL + MEXICAN - NEAL
EXIT LEFT.~~

~~Scene 101. *March 26* Rainy or forty foot space between two trees . . . Neal comes in to tree and ties rope around base about feet and a half from ground then goes to other tree and starts to stretch rope . . .~~

~~Scene 102. Close up of Neal as he ties rope to second tree *March 26*~~

~~Scene 103. Steep narrow trail at cliffs (Cassini) Powell and four men coming down trail y close enough to concern that Powell is recognized . . . they stop at foot of trail and Powell looks at ~~watch~~ his watch . . . says . . .~~

~~TITLE . . . "Get the sheep on the run and keep 'm running - : I'm goin' to have a little visit with the girl."~~

~~As he finishes title he gives them the word to go and they ride out.~~

*103B Powell goes Cows in
rose Powell app apr title*

~~Scene 104. Close up of Neal sitting by tree or bush - waiting.~~

~~Scene 105. Long shot between two trees. Powell and men appear
in background and stop . . .~~

~~Scene 106. Close up of Neal watching men . . .~~

~~Scene 107. Long shot between trees. Powell and men appear
in background and stop . . .~~

~~Scene 108. Long shot between trees . . . Powell and His gang
Leave previous scene and come a-halbin'.
They reach rope and first three horses go down.
other two pull up . . .~~

~~Scene 109. Close up of Neal as he gets to his feet . . .~~

~~Scene 110. Shot of trees . . . Herdsmen getting to their feet and
men ~~looking~~ wondering what happened . . .~~

~~Scene 111. Close up of Neal as he comes into full view of
gang and says~~

TITLE . . . "Good morning" Glad to see that you are on time"

~~Scene 113. Semi close up of Powell gang . . . Powell and men turn and start to reach for guns.~~

~~Scene 113. Close up of Neal . . . He says .~~

~~TITLE . . . "If you want for your gun, Powell, you'll draw a ticket to H---!"~~

~~Scene 114. Semi close up of Gang . . . Powell recognizes Neal and says "What the Hell are You doing here?"~~

~~Scene 115. Close up of Neal . . . says . .~~

~~TITLE . . . "Me? I'm trappin' Coyotes"~~

~~Scene 116. Semi close up of Powell gang. Powell sees that he is beat and rather sheepishly says "Well what are you going to do about it?"~~

~~Scene 117. Close up of Neal . . . He says~~

~~TITLE . . . "Get on your horses and get out of here - - - and remember that until this sheep question is settled this outfit is under my personal protection".~~

Scene ~~118~~ 118. Semi close up of Powell gang . . . They mount and ~~start~~
start away . . . Powell hesitates a moment then
rides after them . . .

118A Close up Neal -
~~Ne R Gang ride out~~

Scene 119. Close up of Neal as he watches them go . . . Turns and
looks back at house and with last look at Powell gang
leaves scene towards house . . .

119A ~~Neal goes down this side road~~

March 15

Scene ~~120~~ 120. At house . . . Girl waiting for Neal . . . Neal comes in
to her that he thinks that will be all from the
Powell gang for a while . . . He and girl talking
it over . . .

Neal vs ~~T~~ 120-A S.C.U. NEAL - GIRL - NEAR GIRL - RON H.

Scene 121. Exterior foot of trail where Powell gang came down
Powell gang come in to foot of trail and stop . . .

122A
Scene 122. Close up of Powell gang . . . Powell looks at lower
trail and says

TITLE . . . "He will go back on that lower trail and I am going
to get him".

The men protest . . . one of them says

TITLE . . . "If you shoot him now everybody will know who done it"

Powell looks toward man who spoke title and says

TITLE . . . "I'll make it look like an accident - - Get over to
the shack and get a half dozen sticks of dynamite"

Continuation of 122

Man hesitates and Powell starts explaining what he is going to do . . . He points to cliff

Scene 123. Long shot of cliff and lower trail.

Scene 124. Same as 122 . . . Powell continues explanation and man gets idiomant the idea and grins . . . Powell again tells him to get out . . . Man leaves . . . and gang start for top of cliff . . .

March 55

Scene 125. Exterior girls ranch . . . Neal and Girl in conversation. Neal starts to leave and girl asks him to please stay a while longer . . . It does not take very much persuasion to make Neal stay and they settle back to their discussion . . . Neal and girl are very friendly now Girl looks out toward sheep and says

TITLE . . ." I wish father had never bought these sheep - - - What would you advise me to do?"

March 55

Scene 126. Close up of Neal . . . He hesitates before answering then says . .

TITLE. . "If I owned them I would drive them into San Anton' and sell them. Then I would stock this place with cattle"

March 25

Scene 127. Neal and Girl -- Neal finishes title -- and girl agrees with him that would be the best thing to do . . .

Scene 128. Top of cliff. : Powell and gang working on small hole near top . . .

Scene 129. Longer shot on top of cliff as man who rode out comes in with package made of burlap sack .

Scene 130. Closer shot as man delivers Dynamite to Powell . Powell unwraps package -- takes out fuse and tells man that he wont need that . . Man asks how he will set it off and powell says

TITLE. . "I'll set it off with my rifle"

Powell places dynamite in hole and all move back

Scene 130A

Scene 131. Longer shot as Powell and men move back from edge of cliff . . Powell steps to his horse and takes rifle and as men lead horses away he goes in another direction. . .

131A

Scene 132. Exterior ranch house . . Neal and Girl . . Neal tells her that she will be safe and says.

TITLE . . "I'll send a couple of the boys over from the ranch
-- and I'll come back later"

MacIntyre

Scene 133. ~~Neal leaves girl - goes to horse - mounts and rides away . . .~~

Scene 134. Near top of cliff . . . Powell hiding in brush with rifle ready . . .

Scene 135. Exterior along stream . . . Neal comes into stream and rides down trail slowly . . .

MacIntyre

Scene 136. Exterior ranch house . . . Girl watches Neal out of sight . . .

Scene 137. Top of cliff Powell watching trail . . . sees something

Scene 138. Trail leading to foot of cliff Neal rides in toward cliff . . . (LONG SHOT)

Scene 138A

Scene 139. Closer shot of Neal on trail -- his horse is walking and Neal is rolling a cigarette . . . as he reaches foreground he lights cigarette . . .

Scene 140. Powell watching -- raises rifle . . .

Scene 140A

Scene 141. Long shot -- Neal riding along trail . . .

Scene 142. Long shot taking in cliff and Neal with Powell in foreground . . . Powell waits until Neal is directly under the charge and fires . . . As he fires there is a terrific explosion and the side of the cliff comes down . . .

Scene 142 1/2

Scene 143. Close up of Neal as he wheels his horse and jumps him into deep hole in creek . . .

Scene 144. Long shot of Explosion . .

Scene 145. Close up of Powell . . . He shows his satisfaction and calls for the men .

Scene 146. Powell in foreground - cliff in back . . . Powells men appear on top of cliff and start down . . . Powell goes down to meet them.

Scene 147. Along the river . . . Neals Horse swims to shore

Scene 148. [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED]

Scene 148. Foot of trail . . . Powells gang meet and Powell starts them on the run for sheep ranch. . .

" 148A

Scene 149. Exterior river bank . . . Neal clawing at bank . . . too weak to climb up . . . He gets grip on bank and as he starts pulling himself up the bank gives away and he sinks again . . .

Scene 150. Exterior near ranch where Neal tripped horses. Powell gang through on the run - Yelling Etc.

Scene 151. Powell gang meet . . . shooting scene. K.O. Powell leaves camp and starts for home.

Neal's

Scene 152. Exterior of house . . . Powell dismounts beside girl and kisses her . . .

Scene 153. Exterior at sheep . . . Old herder rushed by Powell gang . . .

Scene 154. Exterior river bank . . . Neal climbs up and runs staggers to his feet . . .

Scene 155. Exterior near sheep wagon . . . Old Herder is shot and gang close in on him . . . Powell disappears galloping off - with rifle

Scene 156. Exterior near river bank . . Neal very weak calls to horse . . .

156A

156B

Scene 157. Exterior riverbank . . Neals horse hears Neal and starts to him . .

157A

Scene 158. Exterior river bank . . Neals horse comes in to him and Neal mounts and rides out . . He is very weak . . .

A Powell with gun. Powell fires shot -

B

C

D

Scene 159. Exterior gap in bank . . Neal rides in and thru gap.

Scene 160. Shot of gap from inside as Neal rides in and stops.

Scene 161. . Close up of Neal as he looks off . .

Scene 162. Long shot of ranch as seen by Neal . . (IRIS)
No sheep in valley . . . Wagon burning . . .

Scene 163. Close up of Neal as he looks at burning wagon .
He pulls himself together and rides out

Scene 164.

Edge of bank where trail goes down from cliff.
Powell going ride in and Powell turns to one of
his men . . This man dressed distinctive and
riding white horse. . . Powell tells him

164A

TITLE . . Stay here and watch the back trail . . Follow
us in half an hour to the hole."

Man turns his horse and waits as gang go off.

Scene 165. At ranch house . . Neal rides up to house . . Pulls up at open door and calls . .

Scene 166. Interior burning wagon . . Herder with hands tied straining to keep away from fire . . Calls help.

Scene 167. ~~XMAS~~ Exterior house . . Close up of Neal as he hears call and turns his horse toward wagon.

Scene 168. Edge of bank where Powell left man . . Man sees

Scene 169. Long shot of Neal riding toward wagon . . (IRIS)

Scene 170. Edge of bank . . Man takes rifle and fires . .

Scene 171. Near wagon . . Neal riding toward wagon . . Falls from horse taking rifle from boot as he falls. . . He lays still . .

Scene 172. Close up of Neal watching man on bank . .

Scene 173. Close up of man on bank . . He fires again . .

Scene 174. Close up of Neal . . Bullet strikes near him and he returns fire . .

Scene 175. Semi close up of man on bank . . He falls from horse.

Scene 176. Close up of Neal watching . .

Scene 177. Interior burning wagon . . Herder calls again.

Scene 178. Close up of Neal he hears call and starts for wagon . . .

Scene 179. At burning wagon . . . Neal comes to wagon and rescues wounded herder from wagon . . .

Scene 180, 181, 182. Neal getting man from wagon

Scene 183. Close up of Neal and herder . . Neal questioning him. . . The Herder is about all in . . Comes to a little and tries to tell Neal what happened. he can only say

TITLE . . "Powell".

Scene 184. Close up of Neal as he tries to get more information. He shakes Herder a little and says

TITLE . . "Miss Burrows -- Where's she?"

Scene 185. Neal and Herder . . Herder again says

TITLE . . "Powell"

S As herder says "Powell" he goes out and Neal gently lets him down . . . Then looks quickly around toward house . . Starts for horse . .

Scene 186. Neal mounts and rides for house . .

→ Scene 187. Neal at house . . dismounts . . Steps to door and again calls . . As he does his attention is attracted by . . .

Scene 188. Close up of 30-30 shell on ground . .

Scene 189. Close up of Neal as he looks at shell . . stoops and picks it up . . . He examines it eagerly and takes old shell from pocket and compares them

Scene 190. Close up of two shells showing the same mark on primer.

Scene 191. Close up of Neal as he realizes that Remond is the man he has been looking for. ~~Remond is with Powell gang . . . Starts for horse.~~

→ Scene 192. Longer shot as Neal mounts and rides like Hell out.



Scene 193. Long shot taken from where man was shot from horse . . . Showing dead man in foreground . . . His horse near him and Neal coming from the house in the back ground . . .

Scene 194. Reverse angle of last shot and bring Neal to dead man . . . He dismounts

Scene 195. Closer shot as Neal goes to man on ground . . . He picks up rifle . . . Throws out empty and picks up shell . . .

195-A

197 A
197 B
197 C
197

Scene 197.

Close up of Neal as he looks at shell then throws it away . . . He studies a moment then looks at trail.

Scene 198.

(IRIS) Shot of horse tracks.

Scene 199. Close up of Neal as he studies trail then turns and looks at man on ground. . He gets idea and steeps (Keep body of man out of picture) to untie handkerchief from mans neck . . comes up with handkerchief. .

199A

Scene 200. Neal turns to horse and ties muffler to horn of saddlen then ties reins up on horses neck and slaps horse as he says

200
A
B
C
D
E

TITLE . . "Get home, Chappo".

Horse runs out of scene and Neal starts removing his chaps.

Scene 201. Gap in cliff . . Neals horse thru on the run.

Scene 202. Neal is pulling on other chaps . . He buckles belt . . reaches down and comes up with hat . . Throws his own hat down and puts on other . . then turns toward dead mans horse . .

Scene 203. Longer shot as Neal gets horse . . mounts and kicks him out of scene in direction taken by Powell gang . .

203A

Scene 204. Exterior . . Neals horse thru on run. .

Scene 205. Neal thru scene.

205A

2058

Scene 205. Entrance to Powell gang strong hold.
Powell gang ride thru entrance (They have girl)

Scene 206. Short flash of Neal thru.

Scene 207. Interior Powell hangout. Gang come in and dismount

Scene 208. Interior Powell hangout . . . Powell giving orders to
gang . . . Girls hands are tied and she is placed
back in a recess in wall. Powell steps to side of
horse . . .

Scene 209. Powell at side of horse draws rifle from saddle
boot . . . takes out knife and starts cutting on
steak . . . He grins as he cuts and says

Dinner title . . ."Two more notches on the old gun, boys"

Powell continues cutting.

Scene 210. Edge of rough country . . . Neal rides to foreground
pulls up and cautiously examines trail then slowly
starts his horse down hill .(Hill leading to strong-
hold.)

Scene 211. Exterior corral at ranch . . . Two men in sight . . . Neals horse
comes on run to corral and stops . . .

Scene 212. Closer shot of two men . . . They see horse

Scene 213. Shot of horse at corral.

Scene 214. Two men at corral they go out toward horse.

Scene 215. Horse at corral . . Men come to opposite side of fence. They are talking it over . . both mystified One of them climbs fence and notices handkerchief. calls others attention to it and says . .

TITLE . . "Something has happened to Austin"

As he finishes title he drops from fence and calls to other to get his horse .

X Scene 216. Two horses at corral fence . . The two men run to them . . mount and ride out . .

Scene 217. Longer shot of corral as two men ride in and Neals horse whirls and starts back the way he came The two men follow him out on the run. .

218A
Scene 218. At entrance to Powell hangout. . . Neal comes in and cautiously looks around then pulls hat down and rides in. . .

Scene 219. Interior Powell hangout. . . Powell replacing rifle in boot as Neal rides in . . Powell sees him and thinking that he is the man that he left to watch their trail starts to bawl him out . .

219A

Scene 220. Close up of Powell as he replaces rifle in boot . . . He sees Neal and starts bawling him out.

220 A

TITLE . . "I told you to give us a half hour start".

SERIAL
Scene 221. Close up of Neal . . He keeps his head down as he dismounts from horse . .

Scene 222. Close up of Neal . . He figures a second then he turns quickly as if to watch the entrance and puts his hand to his mouth and whispers

TITLE . . "Quiet, Powell! Watch the entrance!"

Scene 223. Long shot of interior . . Neal in same position. Powell calls orders and everybody jumps to pretended position and Neal, still facing the entrance backs thru crowd as if he were hunting shelter.

Scene 224. Rear of hole . . Neal backs swiftly to girl and with whispered warning he cuts the bonds of her hands then takes position commanding view of whole place . . . (HEDGEROW)

Scene 225. Close up of Neal . . He draws his gun and reaches inside his shirt and draws dead man's gun then with gun in either hand he covers crowd and says quietly.

TITLE . . "I'll kill the first man who turns his head"

Scene 226. Close up of Powell . . Neal is seen in back: Powell recognizes voice and stands paralyzed.

Scene 227 Close up of Neal. says

TITLE . . ."Yes, It's John Austin. - - - Shed your guns and back up to me - one at a time".

Scene 228. Long shot of gang . . . some drop guns and rais hands.

Scene 229. Close up of Neal. Says

TITLE . . " You first, Powell"

Scene 230. Long shot as Powell with hands raised backs to Neal and Neal frisks him . . Tells him to take place in front of him where he can be watched . . Next man comes to him.
230 Ethra

Scene 231. Exterior at broken cliff (Entrance to ranch)
Neals horse leads two men thru entrance . .

Scene 232. Interior hangout. Neal disarms last man and hands gun to girl . . Tells her to keep them covered.
starts to take empty shell from pocket.

Scene 233. Close up of Neal. He takes shell from pocket and looks at it then looks toward horses and starts out. . .

Scene 234. Longer shot to get Neal to horses.

Scene 235 Close up of Neal, at horses he reaches up and takes rifle from saddle boot (Not Powell's) and fires rifle into ground . . . Then throws lever and ejects shell . . . catches it or picks it up and compares it to one he has taken from pocket . .

Scene 236. Close up insert of two shells. : Old shell is in picture and new one comes in . . New one has perfectly round dent in primer . .

Scene 237. Close up of Neal . . : as he looks at shells . . he throws one away . .

Scene 238. Longer shot to get Neal to another horse .

Scene 239 . Close up of Neal as he répéats business of firing gun and comparing shell . . He close up of shell. Neal discards shell and goes to another horse.

Scene 240. Close up of Neal as he takes Powell's gun from boot and fires it . . He takes out shell and compares them . . Close Up

Scene 241. Close up insert of shells . . This time they are the same . .

Scene 242. Close up of N'al as he looks at shells . shows his satisfaction then places both shells in pocket He looks at stock of rifle . .

Scene 243. Close up of stock of rifle . . Showing three old matches and two new ones. . .

Scene 244. Close up of Neal as he looks from his rifle to Powell says.

TITLE . . "Powell, it took me three years to find you."

Scene 245. Close up of Powell . . Says

TITLE . . "What do you mean?"

Scene 246. Close up of Neal as he says

246A

246B

TITLE . . "I mean that you are the man that killed my brother"

Scene 247. Close up of Powell badly scared. He looks around quickly for avenue of escape.

Scene 248. Close up of Neal as he turns and places rifle back in gun boot.

249A

Scene 249. Longer shot as Powell makes flying leap to horse. and starts out . .

250A

250P

Scene 250. Close up of Neal as he turns from boat and calls to girl

TITLE . . "Keep them covered"

251A 251B

Scene 251 Longer shot as Neal leaps to a horse and rides out after Powell . . .

Scene 252. Exterior where Neal killed Powell's man . . .
Neal's horse leads two men to where dead man lay and stops . . . Men dismount and start investigating . . .

Scene 253. Long shot looking down into valley . . . Powell going away in distance as Neal crosses foreground
Neal changes his course slightly as if to head Powell off. . .

Scene 254. Neal's horse and two men . . . The men looking for further trail . . . They locate it and mount and ride out with Neal's horse following . . .

Scene 255. Chase between Neal and Powell. . . . Neal gaining

Scene 256. Interior. Powell hangout . . . Girl keeping men covered.

Scene 257. Chase between Neal and Powell . . . In this scene they are going away from camera with Neal gaining

Scene 258. Chase reversed . . . Coming to camera . . . Neal gets alongside Powell and as they near foreground Neal leaps from his horse to Powell and tries to pull him down . . .

258A

258B

Scene 259. A running shot of fight between Neal and Powell
on the horse.

260A

Scene 260. Entrance to Powell stronghold . . . Neals men with
horse dash into entrance

260B

Scene 261. Interior Powell stronghold. Neals men come in .
They size up situation and dismount.

Scene 262. Running shot of fight between Neal and Powell .
Neal drags Powell from horse and they roll on
ground. . .

Scene 263. Closer shot of Neal and Powell in desperate fight.
X1 -X2 -X3 > 4 -

263A

Scene 264. Interior stronghold . . . Neals men get information
from girl . . . one of them relieves girl and other
mounts again and rides out . . . Neals horse follows

Scene 265. Fight between Neal and Powell
This fight ad lib until Neal
has Powell down and is slowly
smothering him to death . . .

Scenes (266) - (267) - (268) - (269) - (270) - (271) - (272) - 273 - 274 -
and 275 for fight between Neal and Powell

Scene 277 Close up of Neal and Powell . . . Neal is choking the life out of him . . . Slowly iris down to Neals head . . wind back and repeat scene in which Neals brother died . . Keeping Neals head against dark background of this scene so his face will register all through . . . Neal sees this vision and slowly changes as scene fades out . . Neal releases hold on Powell and says

TITLE . . "No -- Not that way --- The law must do it"

As Neal finishes title he starts to rise . . Powell clutches his throat and turns over on his side . . almost out . .

277A

277B

Scene 278 As Neal rises from Powell the man who left the stronghold comes riding up with Neals horse following . . He dismounts and comes to Neals side . . Neal all in turns to him and pointing to Powell says

TITLE . . "That's the man we've hunted for three years"

Man understands and makes start for Powell
Neal stops him and says.

TITLE . . "No, Bud, the law wants him -- See that he gets there"

Man looks at Powell in disgust then turns to Neal and says "All right" and pulls Powell to his feet. Starts tying his hands with his rope.

278-A-B-C-D-E-F-G-H.

Scene 279.
Close up of Neal . . His horse is just behind him . .
Neal turns to horse and pats his neck affectionately and says "Much obliged, Chappo" and turns again to man with Powell and says

TITLE . . "And take Miss Bowers to my mother"

Scene 280. Longer shot as man says "All right" and mounts his horse and drives Powell out afoot . . .

Scene 281. Close up of Neal . . . He turns from watching them and slowly takes out cartridges . . . Looks at them. . .

Scene 282. Close up insert of cartridges . . . (THREE ALIKE)

Scene 283. Close up of Neal as he looks off from cartridges out at retreating figures of Powell and man . . .

Scene 284. Long shot of Man herding Powell . . . They disappear over a rise . . .

Scene 285. Close up of Neal . . . Looking off . . . He looks again at cartridges and lets them slowly drop from his hand . . . looks up and heaves a great sigh of relief . . .

FADE OUT . . .

286 -

ALL INTERIORS NIGHT

BACK ROOM OF SALOON

Neal and Powell and 8 Characters (Cattlemen) 1 man of Powell gang.

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 49 10
11 - 12 - 13 - 14 - 14A - 14B - 15 - 16 - 17 - 18
19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28
29 - 31 - 37 - 38 - 39 - 40 - 42 - 43 - 44 - 56
58 - 60 - 62 - 63 - 65 - 68 - 70.

INTERIOR SALOON.

Powell, Neal and 8 Characters from back room. 4 men for Powell gang - Bartender - 10 men for atmosphere.

30 - 32 - 33 - 34 - 35 - 45 - 46 - 47 - 48 - 49 - 50 -
51 - 52 - 53 - 55 - 57 - 59 - 61 - 64 - 66 - 67 - 69 -
71 - 73 - 73 - 74 - 75 - 76 - 77 - 78 - 79 - 80 - 81 -
82 -

NIGHT EXTERIORS AT WINDOW . . .

Powell and man who goes from saloon to back room.

41 - 54

Exteriors

SHEEP AND RANCH HOUSE

Neal, Girl, Sheep herder, Powell and his 4 men.

0 - 84 - 88 - 89 - 90 - 91 - 92 - 93 - 94 - 95 - 96 - 97 - 9
98 - 99 - 100 - 120 - 125 - 126 - 127 - 132 - 133 - 136 -
151 - 152 - 153 - 155 - 162 - 163 - 165 - 166 - 167 - 169
171 - 172 - 174 - 176 - 177 - 178 - 179 - 180 - 181 - 182
183 - 184 - 185 - 186 - 187 - 188 - 189 - 190 - 191 - 192
194 -

CORRAL

Neal and 2 Cowboys.

X1 - X2 - X23 - 211 - 212 - 213 - 214 - 215 - 216 - 217

EXTERIOR WHERE NEALS BROTHER DIES

Neal and Brother.

X3 - X4 - X5 - X6 - X7 - X8 - X9 - X10 - X11 - X12 - X13
X14 - X15 - X16 - X17 - X18 - X19 - X20 - X21 - X22 & 277

EXTERIORS

CLIFFS AND CUT IN BANK (ENTRANCE TO TABLE TOP)

Neal, Powell and 4 men.

83 - 85 - 87 - 103 - 121 # 122 - 123 - 124 - 128 - 129
130 - 131 - 134 - 135 - 137 - 138 - 139 - 140 - 141 -
142 - 143 - 144 - 145 - 146 - 147 - 148 - 149 - 154 - 156 -
157 - 158 - 159 - 160 -- 161 - 164 - 168 - 170 - 173 - 175 -
193 - 194 - 195 - 196 - 197 - 198 - 199 - 200 - 201 - 202
203 - 204 - 205 - 206 - 210 - 231 - 252 - 254

WHERE THREE HORSES FALL

Neal, Powell and 4 men.

101 - 102 - 104 - 105 - 106 - 107 - 108 - 109 - 110 - 111
112 - 113 - 114 - 115 - 116 - 117 - 118 - 119 - 150

STRONGHOLD OF POWELL GANG

Neal, Powell, Girl, 3 of Powell's men and 2 of Neal's men.

205A - 207 - 208 - 209 - 218 - 219 - 220 - 221 - 222 -
223 - 224 - 225 - 226 - 227 - 228 - 229 - 230 - 232 - 233 -
234 # 235 - 236 - 237 - 238 - 239 - 240 - 241 - 242 - 243
244 - 245 - 246 - 247 - 248 - 249 - 250 - 251 -
256 - 260 - 261 - 264

EXTERIORS

CHASE AND FIGHT OF NEAL AND POWELL

Neal, Powell and 1 of Neal's men

.....

253 - 255 - 256 - 258 - 259 - 262 - 263 - 265 - 266 - 267 -

268 - 269 - 270 - 271 - 272 - 273 - 274 - 275 - 276 - 277

278 - 279 - 280 - 281 - 282 - 283 - 284 - 285

ALL TITLES MUST BE CAREFULLY EDITED BEFORE SHOOTING.

TABLE TOP RANCH

THE USUAL MAIN TITLES FADE IN AND OUT . . . AFTER LAST
MAIN TITLE FADES OUT BRING IN SLOW FADE OF PICTURESQUE
SHOT OF SHEEP AND HOLD FOR TEN FEET CLEAR THE FADE OUT TO

TITLE . . THE SHEEP, RANGING ON THE HIGH, ISOLATED MESA
KNOWN AS THE TABLE TOP RANCH, HAD OFTEN BEEN THE
SUBJECT FOR DISCUSSION AMONG THE CATTLEMEN BUT
ON ACCOUNT OF THE INACCESSIBILITY OF THE MESA
THERE WAS NO DANGER OF THE SHEEP GETTING DOWN
ONTO THE CATTLE RANGE. THEREFORE, AND BECAUSE
OF THE HIGH ESTEEM IN WHICH THE LATE OWNER OF THE
TABLE TOP WAS HELD BEFORE HIS DEATH, THEY WERE NOT
MOLESTED.

FADE OUT . .

FADE IN TITLE . ."PULQUEB POWELL, OWNER OF THE LAND
ADJOINING THE TABLE TOP RANCH, HAD TWO GREAT DESIRES.
ONE WAS TO OWN THE MESA AND THE OTHER - - - -
THE OTHER HAD REFUSED BOTH DESIRES FOR HE HAD
THE PRESENT OWNER OF THE TABLE TOP AND HAD NEITHER
A DESIRE TO PART WITH HER HERITAGE OR BECOME THE
WIFE OF "PULQUE" POWELL..

FADE OUT .

FADE IN TITLE . .

HER RASPUSAL HAD ONLY SPURNED POWELL TO AN EFFORT
TO FORCE HER TO HIS TERMS. THIS HE PLANNED TO DO
THROUGH THE TIMEHONORED RULE OF THE RANGE WHICH
FORBIDS THE BRINGING OF SHEEP INTO THE CATTLE
COUNTRY.

FADE OUT . . .

FADE IN

Scene 1 . . Interior back room of saloon - - Rather a large room fitted up as an office - - Decorated with Navajo blankets - - Antlers - - Odd weapons ETC. Etc. .

The room is in disorder - - The atmosphere smoky - one large, plain hanging lamp and one wall lamp - which are the only lights in the room shed their light in streaks thru smoke.

There are ten men in the room - - Some seated, some standing and some squatted on their heels - - These are the representative cattle men of the district , and are in session for the purpose of determining what shall be done with a certain herd of sheep.

Among the ten men are John Austin, Lead and "Pulque" Powell - - John Austin is the usual well dressed cow-boy and Powell is dressed rather rough.

As scene slowly fades in everybody is quiet - - One man is talking but talking quietly - - This man talks until atmosphere is gotten over .

Scene 2 . . Semi Close up of Neal as he raises to speak .

TITLE . . JOHN AUSTIN . . .
TO ALL WHO KNEW HIM THE NAME STOOD FOR
A SQUARE DEAL, AND THE MAN STOOD BACK
OF THE NAME.
.....NEAL HART

Scene 3. Close up of Neal as he speaks

TITLE . . "I readily agree that it is necessary to protect our cattle ranges from an invasion of sheep."

Scene 4. Close up of Neal as he stops and looks at Powell.

Scene 5. Close up of Powell as he watches Neal

Scene 6. Close up of Neal as he continues his

TITLE . . "But as it has not been clearly brought out that the sheep of the Baldie Top Ranch are a menace to us I would suggest that Mr. Powell, who I understand is responsible (CONTINUED)

Continuation of Scene 6.

for calling this meeting, be more explicit in his charges.

Scene 7. Close up of Neal as he finishes Title . .

Scene 8. Long shot of room as everybody turns from Neal to Powell .

TITLE . . "PULQUE" POWELL

Scene 9. Semi close up of Powell as he raises . . . He seems to feel that he is losing ground so he becomes nasty and very aggressively speaks. . .

TITLE . . "These here animals on the Table Top are sheep - - Neal

Scene 10. Close up of two old characters in room . . they look at each other and nod their heads.

Scene 11. Close up of Powell . . Continues

TITLE . . ."And up to now sheep was all the excuse we needed, --- I demand that the association stand back of their rule against sheep and do as we have always done - - Run 'em out.

Scene 12. Long shot of room . . Some seem inclined to agree with Powell and Neal again moves into position to speak . . .

Scene 13. Close up of Neal . . Looks at Powell for moment as if he were reading his purpose then calmly turns to others and speaks .

TITLE . . "Some time ago we gave special permission to the Table Top Ranch to run sheep on their high mesa because it was clearly shown that we they were not a menace to our ranges and I can see no reason now to recall that permission to satisfy a personal grudge."

Neal finishes title and turns in defiance to Powell.

Scene 14. Close up of Powell . . He glares at Neal in anger.
then turns to others with a sneer and says

TITLE . . "He use argusin' with him - - - The owner of the
sheep is a pretty girl".

, Scene 14A Close up of Neal. He watches Powell closely.

Scene 14B Close up of Powell - - He thinks that he is getting
away with something and continues - -

TITLE . . " - - - - and her ranch is right next to his - - -
Maybe he is the night herder on this sheep outfit.

Scene 15. Semi long shot taking in Neal and Powell... Neal makes quick step forward and at the same time drives a right swing to Powell's chin.... Powell drops to floor.

Neal warns everybody back and covers Powell with his gun as Powell turns over and starts to draw.

Scene 16. Close up of Neal. . . . Gun in his hand - He lowers gun hand out of picture ~~now~~ Neal is a changed man now. From a calm, cool gentleman he has changed to almost a Savage. . . He says

TITLE . . ." Shed your gun, Powell, you are going to eat your insult".

Scene 17. Close up of Neal. . . After Title He repeats, savagely "shed your gun, down you, shed your gun".

Scene 18. Close up of Powell. . . He is half sitting against the wall ~~now~~ looking up at Neal - He carefully reaches his gun and slides it out on the floor.

Scene 19. Semi long shot . . Crowd standing perfectly still - They have already cleared the space between Powell and Neal with a little to spare - - Neal takes quick step toward Powell and kicks ~~moment~~ gun out of reach, then takes step back - - Powell is a little slow in starting to rise - - Neal tells him to get to his feet.

Scene 20. Close up of Neal again telling him to get up and fight.

Scene 21. Semi close up of Powell . . He has partly doubled himself up until one foot is resting against the wall. He is watching Neal like a cat.

Scene 22. Longer shot as Powell launches himself from his braced position, straight for Neal's middle . . Neal side steps just enough to clear and hooks his arm under Powell's chin as he passes and throws him back. He swings Powell around into position - Powell swings one wild punch and Neal lands him back into same position from which he jumped. . . . Other men close in on the two men and stop the fight . . .

Scene 23. Semi close up of Neal and two or three men -- these men are trying to persuade Neal to let Powell -- He has had enough . . . Neal has had his satisfaction now and is only watching Powell to see that they don't make any a break for him.

Scene 24. Longer shot as Powell gets to his feet . . . Powell making great show of being cool . . . He arranges his clothing a bit as if this was an every day thing with him. As calmly as possible he says

TITLE . ." Some day - - - I'll meet you - - - with my gun on.

Neal looks at him a second then looks away till his eyes rest on the floor where the gun lays . . He looks back at Powell and steps back and reaches for the gun - without taking his eyes from Powell's face. He gets gun - straightens up and tosses gun to Powell. His own gun is laying in the scene but he does not pick it up. . . Neal stands looking at Powell . . . Some of the old timers hands move back toward their guns. . .

Scene 25. vClose up of Neal Looking at Powell . . Almost inviting him to shoot but at the same time daring him to . .

Scene 26. Close up of Powell . . Gun loose in his hand . . This last move of Neal's has been too much for him . . He does not know what to do . .

Scene 27. Close up of Neal . . . Studies Powell for moment then speaks . .

TITLE . ."Shoot, Powell - - - Or declare yourself a quitter".

Scene 28. Close up of Powell . . He looks at Neal then at gun. His hand tightens on gun - he raises it slightly then after some more hesitation he quickly replaces gun in holster and turns for door leading into saloon....

Scene 29. Long shot of room. . . . Powell goes out door . .

Scene 30. Interior Saloon adjoining room in which meeting takes place. . . . Powell comes from door of meeting room. He goes a couple of steps from door and stops. He half turns - Hesitates and goes on out of scene.

Scene 31. Interior Meeting room . . . Neal and others as we left them . . . Neal holds position a moment then steps to door through which Powell disappeared and closes it . . no one else in the room moves until Neal has closed the door . . and turned from it . . Then a great relief seems to come over them and they relax . . one or two look at each other and grin - one comes to Neal and puts his hand on his shoulder and speaks to him softly - Another grabs his hand and almost boisterously congratulates him . .

Scene 32. Interior saloon.. Powell at extreme end of bar picks up bottle and glass which bartender has passed out - turns as he starts pouring his drink - His eyes search the room - They come to rest on

Scene 33. ^(IRIS) Interior Saloon. Three men at card table in corner dealing pitch . . One of them looks up sees.

Scene 34. ^(IRIS) Interior Saloon . . . Powell at bar pouring drink nods his head slightly toward exterior . .

Scene 35. Same as 33. Man gets signal and speaks softly to other men at table . . They both look toward Powell and first man pushes cards to centre of table starts to rise . .

Scene 36. Interior saloon . . . Powell finishing drink - He exits.

Scene 37. Interior Meeting Room. . . Semi-long shot of room. . . Men have joined into groups . . . Neal alone comes toward foreground and seats himself - He is calm and quiet now as he was in beginning . . . Other men in room are watching him . . . After he is seated one of them leaves the group, as if he were a spokesman for the crowd . . . He comes to Neal in the foreground - - He plants himself opposite Neal and with great dignity says

TITLE . . ."Speaking for the Agua Fria Cattlemen's Association,
MR. AUSTIN. Mr. Austin, there is a strict rule against fighting
in our meetings and you have broken it"

Scene 38. Close up of Neal - - He looks up at the speaker -
Seriously. . .

Scene 39. Same as 37. Man who spoke title holds his dignity
for a moment then continues his speech..

TITLE . . And speakin' for the members of the Association,
John, we are danged glad you done it"

Scene 40. Same as 39. Man who spoke last title looks at Neal
a second then holds out his hand . . . Neal looks
up at him and smiles then rises and takes hand
and says "Thank You" - Others come down near him
and start giving their version of the fight.

Scene 41. NIGHT EXTERIOR (BLUE) A black wall with one window
showing from which light comes onto two figures
near wall - - Powell and Man he called from table.
Powell is talking . . .

TITLE . . ."It's up to you to get him tonight while I stay in
sight for my alibi"

Man nods that he understands and Powell with him exits
supposedly toward saloon.

Scene 42. Interior Meeting room. . Men as before with Neal.
Two of them talking something over on the side -
One of them turns to Neal and says

TITLE . . "What do you say we set in a little game of Pedro
'fore we go home?"

Scene 43. Close up of Neal. . He is on to the old boy and
breaks into a friendly smile and says

TITLE . . "I believe you fellows are framing to keep me out of
trouble - - - Sure I'll sit in with you"

Scene 44. Interior Meeting room . . . Allagret to game and
go through door leading into saloon.

Scene 45. Interior saloon. . Neal and Men come from meeting
room . . . Some of them say good night and Neal
with three others go to table in corner formed
by wall of saloon and partition of back room . .
Neal seats himself so that he is facing the saloon
with his back against the partition.

Scene 46. Closer shot of table as men settle themselves and one
of them starts to shuffle cards.

Scene 47. Interior Saloon' . . . At bar . . Powell with man
he met outside . . . He sees Neal at table . .
whispers something to man .

Scene 48. Interior Saloon . . At table . . Man d aling first
hand. . . Neal picks up cards and leans back against
wall . .

Scene 49. Close up of Neal as he shuffles cards to look at them.

Scene 50. At bar . . . Powell looking at Neal calls man's attention to the way Neal is sitting.

Scene 51. Close up of Neal (IRIS) He looks at cards and makes a smiling remark to his partner. . .

Scene 52. At bar . . . Powell and man Powell is giving him orders. whispering . . . says.

TITLE. . . " it is - - - fourth board from the wall - - - careful you don't get too high - - - "

As Powell finishes man slides away from him toward the exterior door . . .

Scene 53. Card game . . . Man discarding . . . laughing . . . dealer dealing last card . . . Neal leans away from wall to table . . . Plays Ace and all play on his card . . .

Scene 54. Exterior Window Bright - Blue) same window used before . . . Man from interior comes to window opens it and ~~MAN~~ man creeps in. . .

Scene 55. Interior . . . Card game last card played and new deal starts with considerable jocking and laughing . . .

Scene 56. Interior meeting room . . . Man has come in and is counting boards . . . Locates fourth board . .

Scene 57. Interior Saloon . . . Card game . . . New deal is completed and Neal takes his hand as before and tilts his chair back against the wall as he looks.

Scene 58. Interior meeting room . . . Man peeks through crack and places gun against wall . . .

Scene 59. Interior Saloon . . . Close up of Neal as he smilingly looks at his cards and makes his bid. . .

Scene 60. Interior meeting room . . . Man listening . . . moves gun slightly . . .

Scene 61. Interior Saloon . . . Close up of Neal as he discards and picks up his new cards . . . He leans away from the wall to pick up cards but comes back against it again . . .

Scene 62. Interior meeting room . . . Close up of man at wall He takes gun in both hands - It is pressed against middle of fourth beard . . .

Scene 63. Close up of gun as thumb draws hammer back slowly.

Scene 64. Close up of Neal as he studies his hand . . . he is smiling . . . Suddenly the smile leaves and he looks straight out in front of him - He has heard the click of the gun and is trying to guess where it is coming from . . .

Scene 65. Close up of man at wall . . . his thumb slides away from hammer and he ducks his head slightly and fires . . .

Scene 66. Interior Saloon . . Close up of Neal . . He suddenly turns his head as charge blows thru wall . . He jumps from his chair, draws and fires into wall. . .

Scene 67. Interior saloon . . Longer shot of card table as all men rise and rush for other room . . Neal in lead.

Scene 68. Interior meeting room . . Man dives out window as Neal and others come in from saloon. . . They make rush for window but man clears out before they get shot at him.

Scene 69. Interior Saloon at bar . . Powell watching proceedings in disgust . .

Scene 70. Interior Meeting Room: : . Neal and men leave in a hurry for the saloon . .

Scene 71. Interior Saloon . . Neal and men come from back room and start toward exterior door . .

Scene 72. Close up of Neal as he stops near Powell . . He looks straight at him . .

Scene 73. Close up of Powell . . Loses control of himself for moment . . then collects himself and returns Neal's gaze . .

Scene 74. Long shot of Saloon interior . . . Neal and Powell facing each other . . everybody else either standing still or edgeing out of way . . .

Scene 75. Interior Saloon . . Closer shot of Neal and Powell.
Neal continues to look square into Powell's eyes .
Powell returns his gaze for a moment then gets a
little nervous . . . finally says

TITLE . . "You don't think I fired that shot, do you?"

Scene 76. Close up of Neal . . Studies him then says

TITLE . . "I know you didn't fire it but I think you had
something to do with it because it ~~had been~~
was fired at my back"

Scene 77. Taking in Neal and Powell . . This shot is taken from
Powell's back with Neal facing the camera - 3/4
They stand still, facing each other for a while then
Powell's hand moves slowly into position for draw . .
Neal does not move until Powell makes grab for his gun
Neal's gun is out covering Powell before he gets
his gun free . . Then this position is held for few
seconds when Neal speaks . .

TITLE . . "Right between your eyes, Powell, if you move that
gun"

Powell holds to handle of gun for a moment then lets it
slide back into holster and slowly raises hands
part way up . . .

Scene 78. Close up of Neal . . . Speaks

TITLE . . "Now I know you did it - - - Clear out"

Scene 79. Same as 77. Powell turns his head slowly - looks the crowd over then looks back at Neal and starts out toward the Exterior door . . .

Scene 80. Long shot of the Interior of Saloon . . Powell leaves position of 79 and goes out the door . . All hold it for a few seconds then slowly relax as Neal replaces his gun and starts back toward the card table speaking to men who were playing with him as he goes . .

Scene 81. Closer shot at card table as Neal seats himself as he was before shot and others slowly take seats as they were . . .

Scene 82. Closer shot at card table taking in just the four men at table as Neal gathers up scattered cards and says . .

TITLE . . "Guess we will have to have a new deal - - - I dropped my hand"

Neal shuffles cards and as he starts to deal

FADE OUT

FADE IN TITLE. . . .

ALTHO SEEKING AT PEACE WITH THE WORLD,
JOHN AUSTIN CARRIED IN HIS HEART A GNAWING
HUNGER FOR VENGEANCE.

FADE OUT. . . .

Scene X1. Exterior picturesque shot . . . Neal standing
beside his horse in deep thought . . .

Scene X2. Close up of Neal as he takes from his pocket an
empty shell(30-30) and examines it closely then
slowly looks away.

IRIS OUT AND OVERLAP TO
FADE IN.

ANOTHER PICTURESQUE SHOT . . . Neal rides to foreground
slowly and stops . . . looks around uninterestedly

THIS TITLE SPLITS CLOSE UP X2

EACH QUIET MOMENT BROUGHT TO HIM THE BURNING
OF HIS BROTHER AND A DAY SOME THREE YEARS AGO - - -

Scene X3. Close up of Neal as he looks around. . . He sees

Scene X4. Long shot of Neals brother lying face down on bank
with his horse standing near him(IRIS)

Scene X5. Close up of Neal as he studies this for a
moment then

Scene X6. Longer shot of Neal as he rides swiftly out
towards his brother

Scene X7. Semi Close up of Neal rides in to where brother lays on ground . . . He dismounts and

Scene X8. Close up of Neal and Brother as Neal drops to his knees at his side and turns him over . . Half picking him up in his arms . . Brother is just barely conscious and as Neal excitedly questions him he tries to speak then waves one hand in a direction of far bank . .

Scene X9. Close up of Neal as he looks off toward bank. .

Scene X10. Long shot of bank (IN IRIS) - pan along bank as if Neal was searching for something . .

Scene X11. Close up of Neal as he turns to speak to his brother. He realises that while he has looked away his brother has died . . . Neal brings one of his hands into picture . . . then slowly lowers him to ground. Neal starts to rise . .

Scene X12. Longer shot to bring Neal to his feet (bus. with horse if possible . . .) Neal looking down at brother then turns again to bank . . then to horse says . .

TITLE . . "He tried to tell me something about that bank"
Neal looks again at brother then mounts and rides out toward bank . .

Scene X13. Long shot of bank with Neal riding to it.

Scene X14. Reverse shot X13 and show Neal riding toward bank

Scene X15. Cleft in bank which might have been used as an ambush . . . Neal rides into it and stops looking for signs . . . He dismounts and indicates that he sees . . .

Scene X16. Close up of Neal as he closely examines marks left by man crouched behind rock . . . These signs all blurred and indistinct . . . Suddenly Neal sees

Scene X17. (IRIS SHOT) 30-30 cartridge

Scene X18. Close up of Neal as he picks up cartridge . . . Blows the dust from it and examines it closely. He is about to look further when something about the cartridge attracts his attention and he looks more closely at the butt of the cartridge . . .

Scene X19. Big closeup of the base of 30-30 cartridge . . . This must be big enough to show the irregular mark of the firing pin . . .

Scene X20. Close up of Neal as he examines base of cartridge. Says least to himself

TITLE . . . "Broken firing-pin"

Close up continues as he looks at shell.

Scene X21. Another close up of shell showing base . . .

Scene X22. Semi close up of Neal taking in his horse . . . He turns to horse and says

TITLE . . . "Somebody in this country shoots a 30-30 with a broken firing-pin and I'm going to find him."

Scene XE2 continues and as Neal looks for more evidence
FADE OUT AND OVERLAP TO
IRIS IN

Close up of Neal as in XE. He stands in deep thought
looking at cartridge then replaces it in his pocket
and turns to his horse . .

Scene XE3. Semi close as Neal turns to horse and mounts . .
he slowly rides out as

FADE OUT . .

WESTERN UNION TELEGRAM

NEWCOMB-CARLTON, PRESIDENT

GEORGE W. E. ATCHINS, FIRST VICE-PRESIDENT

Form 1006-7
Bancor's Inc.

Send the following passage, subject to the terms
on back hereof, which are hereby agreed to:

PAGE ONE

FADE IN TITLE

~~STORY BY RICHARD LEE
DIRECTED BY RICHARD LEE
PRODUCED BY RICHARD LEE
CINEMATOGRAPHY BY RICHARD LEE
EDITED BY RICHARD LEE
MUSIC BY RICHARD LEE~~

FADE OUT.

Scene 83. FADE IN Exterior - long shot of hill or top of rise . . . Neal rides his horse to top and stops.

OVERLAP THIS TO

Close up of Neal as he looks off to his Right.

Scene 84. Long shot of sheep . . .
SHOW SMALL RANCH HOUSE OR GIRL IN THESE SHOTS
IF POSSIBLE.

Scene 85. Close up of Neal as he is looking at sheep . . . He turns and looks off to his left . . .

Scene 86. Long shot of cattle . . .

Scene 87. Close up of Neal as he looks at cattle then turns his horse toward sheep and rides out . . .

Scene 88. Long shot of herd of sheep . . . Neal rides thru foreground and toward herd of sheep . . .

TITLE . . .

"BIM" BOWERS - OWNER OF THE BOWERS SHEEP RANCH.

.....

SCENES

Scene 89. Exterior Bowers Homestead . . . Bim in Foreground
Exterior turns and looks off . . .

Scene 90. Long shot in I R I S . . . Sheep in middle distance
and Neal coming thru herd towards house.

Scene 91. Same as 89. . . . Bim is frightened and turns to door
of house . . .

Scene 92. . Sheep in foreground with Neal riding thru them . .
As he reaches foreground he touches hat and
cheerfully calls "Good Morning"

Scene 93. At house . . . Girl turns from door with shot'gin and
badly frightened calls to him to stay away . .

Scene 94. Neal coming thru sheep . . . Stops horse and smile
changes to expression of surprise . .

Scene 95. Girl at house. . Again tells Neal to go away . .

Scene 96. Neal among sheep . . He dismounts and starts for
house afoot . .

Maret 25

Scene 97. ~~Exterior house . . . Girl~~ still standing with gun
Neal comes slowly to her and gently takes hold of gun
-- sets it down and says

TITLE . . . "What's the matter, Miss ~~RACHEL~~ Bowers, what has
gone wrong?"

Girl embarrassed says

TITLE . . . "I'm sorry I did that -- I might have known that
you would not have me"

Neal tells her that he does not know what she means
and she takes a crumpled piece of paper from her
waist and hands it to him as she ~~now~~ starts to
tell him what is wrong

FADE OUT AND OVERLAP TO

Same set if possible. . . The notice which girl has
handed to Neal is pinned on the door . . . The door
opens and Girl comes out . . . She closes door and then
sees notice . . . She reads notice and becomes frightened

FADE OUT AND OVERLAP TO

Same set with characters as they were in first or
scene . . . Girl finishes story and Neal starts to
read notice . . .

Maret 25

Scene 98. Close up of Neal as he reads notice . . .

INSERT NOTICE crudely printed with pencil

GOT ON THE MOVE BY TEN THIS MORNING OR WE WILL BE
HERE TO MOVE YOU...
CATTLEMEN.

Neal finishes reading notice and crumples it as
he thinks it over then says

TITLE . . . "The cattlemen didn't post this notice -- but I know
who did"

As he finishes title he looks at watch

INSERT WATCH 9 - 50

Continuation of Scene 98.

After insect of wajeh Neal speaks

TITLE . . " - - and I'll be here to meet him"

Wajeh 4
Scene 99. Neal and girl in front of house . . Girl asks him if he means that he is going to stay and help her and Neal assures her that he is . . Girl very grateful and Neal starts looking place over . . He spots most likely place of approach and with word of assurance to girl he goes to horse . .

Wajeh 5
Scene 100. Neal comes to his horse and takes down rope . . Takes rifle out of ~~hunk~~ saddle boot and with another word to girl he goes out . .

Scene 101. Thirty or forty foot space between two trees . . Neal comes in to tree and ties rope around base about feet and a half from ground then goes to other tree and starts to stretch rope . .

Scene 102. Close up of Neal as he ties rope to second tree ~~and~~
~~xxxxxxxx~~

Scene 103. Steep narrow trail at cliffs (Gassin) Powell and four men coming down trail p close enough to camera that Powell is recognized . . they stop at foot of trail and Powell looks at ~~xxxxxx~~ his watch . . says .

TITLE . . "Get the sheep on the run and keep 'm running - - I'm goin' to have a little visit with the girl."

As he finishes title he gives them the word to go and they ride out.

Scene 104. Close up of Neal sitting by tree or bush - waiting.

Scene 105. Long shot between two trees . . . Powell and men appear in background and stop . . .

Scene 106. Close up of Neal watching men . . .

Scene 107. Closer shot of Powell and men as Powell gives word to give it hell.

Scene 108. Long shot between trees . . . Powell and his gang leave previous scene and come a-hellin'. They reach rope and first three horses go down. other two pull up . . .

Scene 109. Semi close up of Neal as he gets to his feet . . .

Scene 110. Shot of trees . . . Horses getting to their feet and men ~~beginning~~ wondering what happened . . .

Scene 111. Close up of Neal as he comes into full view of gang and says

TITLE . . . "Good morning! Glad to see that you are on time"

Scene 112. Semi close up of Powell gang . . . Powell and men turn and start to reach for guns. . .

Scene 113. Close up of Neal . He says .

TITLE . . . "If you reach for your gun, Powell, you'll draw a ticket to H---!"

Scene 114. Semi close up of Gang . . . Powell recognizes Neal and says "What the Hell are You doing here?"

Scene 115. Close up of Neal . . . says . .

TITLE . . . "He? I'm trappin' Goyotes"

Scene 116. Semi close up of Powell gang. Powell sees that he is beat and rather sheepishly says "Well what are you going to do about it?"

Scene 117. Close up of Neal . . . He says

TITLE . . ." Get on your horses and get out of here - - - and remember that until this sheep question is settled this outfit is under my personal protection".

March

Scene 118. Semi close up of Powell gang . . . They mount and start away . . . Powell hesitates a moment then rides after them . . .

Scene 119. Close up of Neal as he watches them go . . . Turns and looks back at house; and with last look at Powell gang leaves scene towards house . . .

Scene 120. At house . . . Girl waiting for Neal . . . Neal comes in to her that he thinks that will be all from the Powell gang for a while . . . He and girl talking it over . . .

Scene 121. Exterior foot of trail where Powell gang came down. Powell gang come in to foot of trail and stop . . .

Scene 122. Close up of Powell gang . . . Powell looks at lower trail and says

TITLE . . . "He will go back on that lower trail and I am going to get him".

The men protest . . . one of them says

TITLE . . . "If you shoot him now everybody will know who done it"

Powell looks toward man who spoke title and says

TITLE . . . "I'll make it look like an accident . . . Get over to the shack and get a half dozen sticks of dynamite"

Continuation of 122

Man hesitates and Powell starts explaining what he is going to do . . . He points to cliff

Scene 123 . Long shot of cliff and lower trail.

Scene 124. Same as 122 . . . Powell continues explanation and man gets ~~about~~ the idea and grins . . . Powell again tells him to get out . . . Man leaves . . . and gang start for top of cliff . . .

Murch 75
Scene 125. Exterior girls ranch . . . Neal and girl in conversation
Neal starts to leave and girl asks him to please stay a while longer . . . It does not take very much persuasion to make Neal stay and they settle back to their discussion . . . Neal and girl are very friendly now. . . . Girl looks out toward sheep and says

TITLE . . ." I wish father had never bought those sheep . . . What would you advise me to do?"

Murch 75
Scene 126. Close up of Neal . . . He hesitates before answering then says . . .

TITLE. . ." If I owned them I would drive them into San Anton' and sell them. Then I would stock this place with cattle"

Scene 127. Neal and Girl - - Neal finishes title - - and girl agrees with him that would be the best thing to do . .

Scene 128. Top of cliff. : Powell and gang working on small hole near top . .

Scene 129. Longer shot on top of cliff as man who rode out comes in with package made of burlap sack .

Scene 130. Closer shot as man delivers Dynamite to Powell . Powell unwraps package - - takes out fuse and tells man that he wont need that . . Man asks how he will set it off and powell says

TITLE. . "I'll set it off with my rifle"

Powell places dynamite in hole and all move back

Scene 131. Longer shot as Powell and men move back from edge of cliff . . Powell steps to his horse and takes rifle and as men lead horses away he goes in another direction . .

Next
Scene 132. Exterior ranch house ~~X~~ Neal and Girl . . Neal tells her that she will be safe and says.

TITLE . . "I'll send a couple of the boys over from the ranch
- - - - and I'll come back later"

Wash 25

Scene 133. ~~Neal leaves girl - goes to horse - mounts and rides away . . .~~

Scene 134. Near top of cliff . . . Powell hiding in brush with rifle ready . . .

Scene 135. Exterior along stream . . . Neal comes into stream and rides down trail slowly . . .

Wash 25

Scene 136. ~~Exterior ranch house . . . Girl watches Neal out of sight . . .~~

Scene 137. Top of cliff Powell watching trail . . . Sees something

Scene 138. Trail leading to foot of cliff Neal rides in toward cliff . . . (LONG SHOT)

Scene 139. Closer shot of Neal on trail -- his horse is walking and Neal is rolling a cigarette . . . as he reaches foreground he lights cigarette . . .

Scene 140. Powell watching -- raises rifle . . .

Scene 141. Long shot -- Neal riding along trail . . .

Scene 142. Long shot taking in cliff and Neal with Powell in foreground . . . Powell waits until Neal is directly under the charge and fires . . . As he fires there is a terrific explosion and the side of the cliff comes down . . .

Scene 143. Close up of Neal as he wheels his horse and jumps him into deep hole in creek . . .

Scene 144, Long shot of Explosion . .

Scene 145. Close up of Powell . . He shows his satisfaction and calls for the men .

Scene 146. Powell in foreground - cliff in back . . . Powells men appear on top of cliff and start down . . . Powell goes down to meet them.

Scene 147. Along the river . . . Neals Horse swims to shore

Scene 148. ~~Close up of Powell and the explosion .
Close up of Powell for explosion on cliff .~~

Scene 148. Foot of trail . . . Powell's gang meet and Powell starts them on the run for sheep ranch. . .

Scene 149. Exterior river bank . . . Neal clawing at bank . . . too weak to climb up . . . He gets grip on bank and as he starts pulling himself up the bank gives away and he sinks again . . .

Scene 150. Exterior near ranch where Neal tripped horse. Powell gang through on the run - Yelling Etc.

Scene 151. Powell gang start stampeding sheep K - - Powell leaves gang and starts for house.

Maintain
Scene 152. ~~Exterior at house . . . Powell dismounts beside girl and disarms her . . .~~

Scene 153. Exterior at sheep . . . Old herder rushed by Powell gang . . .

Scene 154. Exterior river bank . . . Neal climbs up and staggers to his feet . . . He falls.

Scene 155. Exterior near sheep wagon . . . Old Herder is shot and gang close in on him . .

Scene 156. Exterior near river bank . . Neal very weak calls to horse . . .

Scene 157. Exterior riverbank . . Neals horse hears Neal and starts to him . .

Scene 158. Exterior river bank . . Neals horse comes in to him and Neal mounts and rides out . . He is very weak . . .

Scene 159. Exterior gap in bank . . Neal rides in and thru gap.

Scene 160. Shot of gap from inside as Neal rides in and stops.

Scene 161. . Close up of Neal as he looks off . .

Scene 162. Long shot of ranch as seen by Neal . . (IRIS)
No sheep in valley . . . Wagon burning . . .

Scene 163. Close up of Neal as he looks at burning wagon .
He pulls himself together and rides out

Scene 164. Edge of bank where trail goes down from cliff.
Powell going ride in and Powell turns to one of his men . . This man dressed distinctive and riding white horse. . . Powell tells him

TITLE . . Stay here and watch the back trail . . Follow us in half an hour to the hole."

Man turns his horse and waits as gang go out.

Scene 165. At ranch house . . Neal rides up to house . . Pulls
up at open door and calls . .

Scene 166. Interior burning wagon . . Herder with hands tied
straining to keep away from fire . . Calls help.

Scene 167. ~~Exterior~~ Exterior house . . Close up of Neal as he hears
call and turns his horse toward wagon.

Scene 168. Edge of bank where Powell left man . . Man sees

Scene 169. Long shot of Neal riding toward wagon . . (ERIS)

Scene 170. Edge of bank . . Man takes rifle and fires . .

Scene 171. Near wagon . . Neal riding toward wagon . .
Falls from horse taking rifle from boot as he
falls . . He lays still . .

Scene 172. Close up of Neal watching man on bank . .

Scene 173. Close up of man on bank . . He fires again . .

Scene 174. Close up of Neal . . Bullet strikes near him and
he returns fire . .

Scene 175. Semi close up of man on bank . . He falls from horse.

Scene 176. Close up of Neal watching . .

Scene 177. Interior burning wagon . . Herder calls again.

Scene 178. Close up of Neal he hears call and starts for wagon . . .

Scene 179. At burning wagon . . . Neal comes to wagon
and rescues wounded herder from wagon . . .

Scene 180, 181, 182. Neal getting man from wagon

Scene 183. Close up of Neal and Harder . . . Neal questioning him. . . The Harder is about all in . . . Jones to a little and tries to tell Neal what happened. he can only say

TITLE . . . "Powell".

Scene 184. Close up of Neal as he tries to get more information. He shakes Harder a little and says

TITLE . . . "Miss Burrows . . Where's she?"

Scene 185. Neal and Harder . . Harder again says

TITLE . . "Powell"

As Harder says "Powell" he goes out and Neal gently lets him down . . . Then looks quickly around toward house . . Starts for house . .

Scene 186. Neal mounts and rides for house . . .

Scene 187. Neal at house . . dismounts . . Steps to door and again calls . . As he does his attention is attracted by . . .

Scene 188. Close up of 30-30 shell on ground . .

Scene 189. Close up of Neal as he looks at shell . . . stoops and picks it up . . . He examines it eagerly and takes old shell from pocket and compares them

Scene 190. Close up of two shells showing the same mark on prismar.

Scene 192. Longer shot as Neal mounts and rides like Hell out.

Scene 193. Long shot taken from where man was shot from horse . . . Showing dead man in foreground . . . his horse near him and Neal coming from the house in the back ground . . .

Scene 194. Reverse angle of last shot and bring Neal to
dead man . . He dismounts

Scene 195. Closer shot as Neal drops to man on ground . . .
He picks up rifle . . . Throws out empty and
picks up shell . . .

Scans 196. Insert close up of shell. Common mark on primer.

Scene 197. Close up of Neal as he looks at shell then throws it away. . . He studies a moment then looks at trail.

Young 128. (IRIS) Shot of horse tracks.

Scene 199. Close up of Neal as he studies trail then turns and looks at man on ground. . He gets idea and stoops (Keep body of man out of picture) to untie handkerchief from mans neck . . comes up with handkerchiefs. .

Scene 200. Neal turns to horse and ties muffler to horn of saddle then ties reins up on horses neck and slaps horse as he says

TITLE . . "Get home, Chappo".

Horse runs out of scene and Neal starts removing his chaps.

Scene 201. Gap in cliff . . Neals horse thru on the run.

Scene 202. Neal is pulling on other chaps . . He buckles belt . . reaches down and comes up with hat . . Throws his own hat down and puts on other . . then turns toward dead mans horse . .

Scene 203. Longer shot as Neal gets horse . . mounts and kicks him out of scene in direction taken by Powell gang . .

Scene 204. Exterior . . Neals horse thru on run. .

Scene 205. Neal thru scene.

Scene 205. Entrance to Powell gang strong hold.
Powell gang ride thru entrance (They have girl)

Scene 206. Short flash of Neal thru.

Scene 207. Interior Powell hangout. Gang come in and dismount

Scene 208. Interior Powell hangout . . . Powell giving orders to
gang . . . Girl's hands are tied and she is placed
back in a recess in wall. Powell steps to side of
horse

Scene 209. Powell at side of horse draws rifle from saddle b
boot . . . takes out knife and starts cutting on
stock . . . He grins as he cuts and says

SILENT TITTLE . . ."Two more notches on the old gun, boys"
Powell continues cutting.

Scene 210. Edge of rough country . . Neal rides to foreground
pulls up and cautiously examines trail then slowly
starts his horse down hill .(Hill leading to strong-
hold.)

Scene 211.
Exterior corral at ranch . . Two men in sight . . Neal's horse
comes on run to corral and stops . .

Scene 212. Closer shot of two men . . They see horse

Scene 213. Shot of horse at corral.

Scene 214. Two men at corral they go out toward horse.

Scene 215. Horse at corral . . Men come to opposite side of fence. They are talking it over . . both mystified. One of them climbs fence and notices handkerchief. calls others attention to it and says . .

TITLE . . "Something has happened to Austin"

As he finishes title he drops from fence and calls to other to get his horse .

Scene 216. Two horses at corral fence . . The two men run to them . . mount and ride out . .

Scene 217. Longer shot of corral as two men ride in and Neal's horse whisks and starts back the way he came. The two men follow him out on the run. .

Scene 218. At entrance to Powell hangout. . . Neal comes in and cautiously looks around then pulls hat down and rides in. . .

Scene 219. Interior Powell hangout. . . Powell replacing rifle in boot as Neal rides in . . . Powell sees him and thinking that he is the man that he left to watch their trail starts to bowl him out . .

Scene 220. Close up of Powell as he replaces rifle in boot . . . He sees Neal and starts bawling him out . . .

TITLE . . . "I told you to give us a half hour start".

Scene 221. ~~SOME~~
Close up of Neal . . . He keeps his head down as he dismounts from horse . . .

Scene 222. Close up of Neal . . . He figures a second then he turns quickly as if to watch the entrance and puts his hand to his mouth and whispers

TITLE . . . "Quiet, Powell! Watch the entrance!"

Scene 223. Long shot of interior . . . Neal in same position. Powell calls orders and everybody jumps to protected position and Neal, still facing the entrance backs thru crowd as if he were hunting shelter.

Scene 224. Rear of hole . . . Neal backs swiftly to girl and with whispered warning he cuts the bonds of her hands then takes position commanding view of whole place . . . (MUSIC)

Scene 225. Close up of Neal . . . He draws his gun and reaches inside his shirt and draws dead man's gun then with gun in either hand he covers crowd and says quietly.

TITLE . . . "I'll kill the first man who turns his head"

Scene 226. Close up of Powell. . . Neal is seen in back; Powell recognises voice and stands paralized.

Scene 227 Close up of Neal. says

TITLE . . "Yee, It's John Austin. - - - Show your guns and back up to me - one at a time!"

Scene 228. Long shot of gang . . . some drop guns and raise hands.

Scene 229. Close up of Neal. Says

TITLE . . " You first, Powell"

Scene 230. Long shot as Powell with hands raised backs to Neal and Neal flicks him . . Tells him to take place in front of him where he can be watched . . Next man comes to him.

Scene 231. Exterior at broken cliff (Entrance to ranch)
Neal's horse leads two men thru entrance . .

Scene 232. Interior hangout. Neal disarms last man and holds gun to girl . . Tells her to keep them covered. Starts to take empty shell from pocket.

Scene 233. Close up of Neal. He takes shell from pocket and looks at it then looks toward horses and starts out . .

Scene 234. Longer shot to get Neal to horses.

Scene 235 Close up of Neal, at horses he reaches up and takes rifle from saddle boot (Not Powell's) and fires rifle into ground . . Then throws lever and ejects shell . . catches it or picks it up and compares it to one he has taken from pocket . .

Scene 236. Close up insert of two shells. : Old shell is in picture and new one comes in . . New one has perfectly round dent in primer . .

Scene 237. Close up of Neal . . As he looks at shells . . he throws one away . .

Scene 238. Longer shot to get Neal to another horse .

Scene 239. Close up of Neal as he repeats business of firing gun and comparing shell . . No close up of shell. Neal discards shell and goes to another horse.

Scene 240. Close up of Neal as he takes Powell's gun from boot and fires it . . He takes out shell and compares them . . Close up

Scene 241. Close up insert of shells . . This time they are the same . .

Scene 242. Close up of Neal as he looks at shells . shows his satisfaction then places both shells in pocket He looks at stock of rifle . .

Scene 243. Close up of stock of rifle . . Showing three old notches and two new ones . .

Scene 244. Close up of Neal as he ~~XXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXX~~ looks from his rifle to Powell says.

TITLE . . "Powell, it took me three years to find you."

Scene 245. Close up of Powell . . Says

TITLE . . "What do you mean?"

Scene 246. Close up of Neal as he says

TITLE. , "I mean that you are the man that killed my brother"

Scene 247. Close up of Powell badly scared. He looks around quickly for avenue of escape.

Scene 248. Close up of Neal as he turns and places rifle back in gun boot.

Scene 249. Longer shot as Powell makes flying leap to horse.
and starts out . .

Scene 250. Close up of Neal as he turns from boot and calls to girl

TITLE . . "Keep them covered"

Scene 251: Longer shot as Neal leaps to a horse and rides out after Powell . . .

Scene 252. Exterior where Neal killed Powell's man . . .
Neal's horse leads two men to where dead man lay and stops . . . Men dismount and start investigating . . .

Scene 253. Long shot looking down into valley . . . Powell going away in distance as Neal crosses foreground
Neal changes his course slightly as if to head Powell off. . .

Scene 254. Neal's horse and two men . . . The men looking for further trail . . . They locate it and mount and ride out with Neal's horse following . . .

Scene 255. Chase between Neal and Powell . . . Neal gaining

Scene 256. Interior
Powell hangs out . . . Girl keeping men covered.

Scene 257. Chase between Neal and Powell . . . In this scene they are going away from camera with Neal gaining

Scene 258. Chase reversed . . . Coming to camera . . . Neal gets alongside Powell and as they near foreground Neal leaps from his horse to Powell and tries to pull him down . . .

Scene 255. A running shot of fight between Neal and Powell
on the horse.

Scene 260. Entrance to Powell stronghold . . . Neals men with
horse dash into entrance

Scene 261. Interior Powell stronghold. Neals men come in .
They size up situation and dismount.

Scene 262. Running shot of fight between Neal and Powell .
Neal drags Powell from horse and they roll on
ground. . .

Scene 263. Closer shot of Neal and Powell in desperate fight.

Scene 264. Interior stronghold . . . Neals men get information
from girl . . one of them relieves girl and other
mounts again and rides out . . Neals horse follows

Scene 265. Fight between Neal and Powell
This fight ad lib until Neal
has Powell down and is slowly
choking him to death . . .

Scene 277. Close up of Neal and Powell . . . Neal is shaking the life out of him . . . Goady iris down to Neal's head . . . and repeat some in ~~the~~ ^A which makes his hair stand . . . Keeping Neal's head against his shoulder so that some cold air his face will register all through . . . Neal sees this vision and slowly changes to scene fades out . . . Neal releases hold on Powell and says

TITLE . . . "No . . . not that way . . . the law must go in"

As Neal finished talk he starts to rise . . . Powell clutchies his throat and turns over on his side . . . almost out

Scene 278. As Neal rises from Powell the man who left the stronghold comes riding up with Neal's horse following . . . He dismounts and comes to Neal's side . . . Neal all in turns to him and pointing to Powell says

TITLE . . . "That's the man we've hunted for three years!"
Man understands and makes start for Powell
Neal stops him and says.

TITLE . . . "No, Dad, the law wants him -- See that he gets there!"

Man looks at Powell in disgust then turns to Neal and says "All right" and pulls Powell to his feet. Starts tying his hands with his rope.

Scene 279.
Close up of Neal . . . His horse is just behind him . . . Neal turns to horse and pats his neck affectionately and says "Much obliged, Trigger" and turns again to man with Powell and says

TITLE . . . "And take Miss Brown to my mother!"

Aug. - Meal rides in and out at tops

~~791~~ Ant. - meat trays
All stops - looks -

~~SB- Mead as in
Sesame seen by mead.~~

~~meal Rides out~~

~~85 - Hooded Larks more~~
~~87 -~~ hooded larks more
88 - heard coming thru sheep - seen by birds

~~88~~ ~~dead coming down~~,
90 ~~dis~~ Dead coming thru sheep seen from ^{home}

63. Not riding them

~~42~~ ~~demands~~

1945年1月2日，蘇聯軍隊在中國東北黑龍江省的黑河市（今黑河市）擊敗了日本關東軍，黑河戰役告終。

Logo of Title

10-873 - *Lamprospilus* sp. "sp. 207" *Lamprospilus* sp.
sp. 207 *Lamprospilus* sp.

104
105

وَمِنْهُمْ مَنْ يَرْجُوا أَنَّ اللَّهَ يُغْرِيَهُمْ فَلَا يَعْلَمُونَ

...and the last time I saw him he was wearing a tattered shirt and a pair of torn jeans.

117
Hàng năm Lào có 1000-1500 ha diện tích lúa

卷之三

卷之三

100

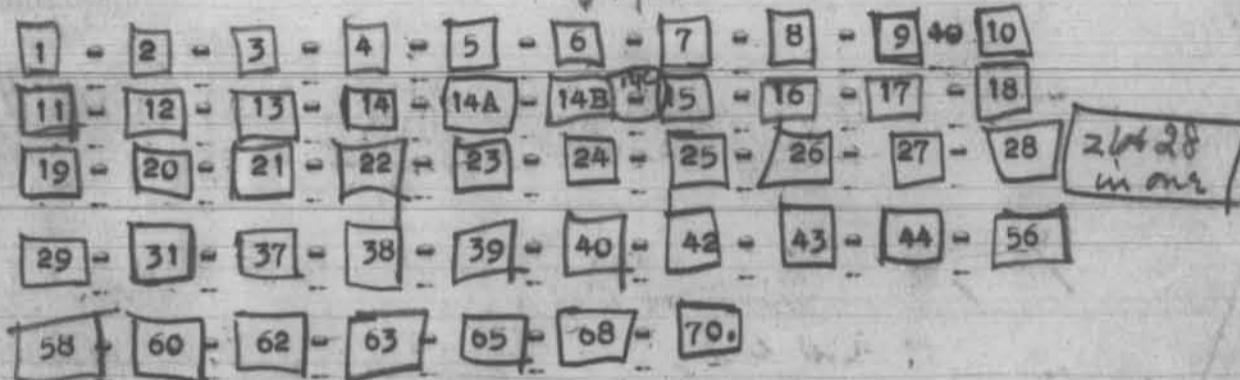
ALL INTERIORS NIGHT

BACK ROOM OF SALOON

47 Scans

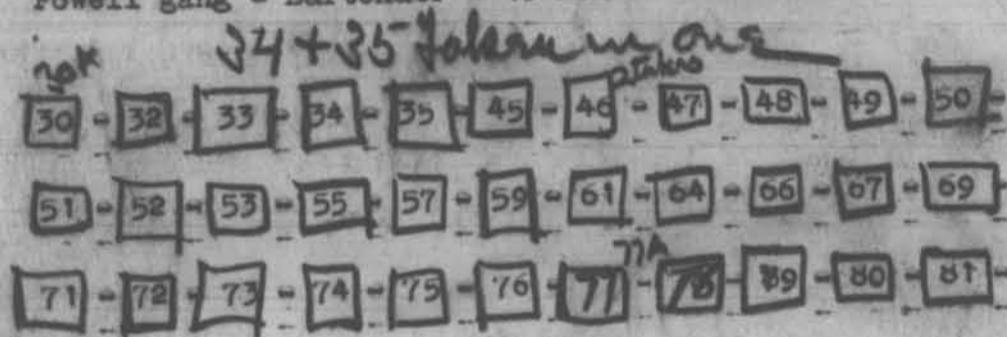
Neal and Powell and 8 Characters (Cattlemen) 1 man of Powell
gang.

6-7 taken in one



INTERIOR SALOON. 35 Scans

Powell, Neal and 8 Characters from back room. 4 men for
Powell gang - Bartender - 10 men for atmosphere.



82 -

NIGHT EXTERIORS AT WINDOW . . .

Powell and man who goes from saloon to back room.

3-5

Powell Gang at Cliff - 135° 139°
128° - 129° - 130° - 131° - 134° - 137° - 140° - 145°

Joye

128° - 129° - 130° - 131° - 134° - 137° - 140° - 145°

146° - 242° - 244°

144° - 241° - 243°

Trail down bank

165° - 170° - 175° - 180° - 185° - 190° - 195° - 196° - 197° - 198° -
199° - 200° - 201° - 202° - 203° - 204° - 205° - 206° - 207° - 208° - 209° - 210°

— Chase —
253° - 255° - 257° - 258° - 259° - 262° - 263°

Neal

✓Murdock

Bill

✓Chandler

Ban

✓Perkins

Mayes

Kamay

Hurst -

✓Cravay

Speck

✓Shankor

Tale

Reed

Dicks

Mrs Hurst

Gautier Hotel

Murdock

Chandler

Perkins

Cravay

16 people

157
72
83
31R

118
73
83

EXTERIORS

CLIFFS AND CUT IN BANK (ENTRANCE TO TABLE TOP)

Neal, Powell and 4 men.

(83) - 85 - 87 - 103 - 21 - 125 - 126 - 128 - 129

130 - 131 - 134 - 135 - 137 - 3 - 139 - 140 - 141 -

142 - 143 - 144 - 145 - 146 - 147 - 148 - 149 - 154 - 156 -

157 - 158 - 159 - 160 - 161 - 164 - 168 - 170 - 173 - 175 -

193 - 194 - 195 - 196 - 197 - 198 - 199 - 200 - 201 - 202

203 - 204 - 205 - 206 - 210 - 231 - 252 - 254

WHERE THREE HORSES FALL

Neal, Powell and 4 men.

101 - 102 - 104 - 105 - 106 - 107 - 108 - 109 - 110 - 111

112 - 113 - 114 - 115 - 116 - 117 - 118 - 119 - 150

STRONGHOLD OF POWELL GANG 10

Neal, Powell, Girl, 3 of Powell's men and 2 of Neal's men.

205A - 207 - 208 - 209 - 218 - 219 - 220 - 221 - 222 -

223 - 224 - 225 - 226 - 227 - 228 - 229 - 230 - 232 - 233 -

234 # 235 - 236 - 237 - 238 - 239 - 240 - 241 - 242 - 243

244 - 245 - 246 - 247 - 248 - 249 - 250 - 251 -

256 - 260 - 261 - 264 -

June 298 is to be taken

Exteriors

SHEEP AND RANCH HOUSE

Neal, Girl, Sheep herder, Powell and his 4 men.

87A
0 - 84 - 88 - 90 - 92 - 94 - 95 - 96 - 97 - 98 - 99
151 - 152 - 153 - 155 - 156 - 157 - 158 - 159 - 160 - 161 - 162 - 163 - 164 - 165 - 166 - 167 - 168 - 169
171 - 172 - 173 - 174 - 175 - 176 - 177 - 178 - 179 - 180 - 181 - 182
183 - 184 - 185 - 186 - 187 - 188 - 189 - 190 - 191 - 192
193 - 194 -
~~193 - 194 -~~ - 195 -

CORRAL

Neal and 2 Cowboys.

X1 - X2 - X3 - X4 - X5 - X6 - X7 - X8 - X9 - X10 - X11 - X12 - X13
X14 - X15 - X16 - X17 - X18 - X19 - X20 - X21 - X22 - X23

277

EXTERIOR WHERE NEALS BROTHER DIES

Neal and Brother.

X1 - X2 - X3 - X4 - X5 - X6 - X7 - X8 - X9 - X10 - X11 - X12 - X13
X14 - X15 - X16 - X17 - X18 - X19 - X20 - X21 - X22 - X23

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress